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AUTHOR: DR. ALFRED H. HUGHES

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EDWARD PIGOTT

TITLE: A LAST RAMBLE IN
THE CLASSICS

PLACE: OXFORD

DATE: 1906

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Platt, Hugh E[dward] P[igott].
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Blackwell, 1906.
208 p. 18 cm.

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REDUCTION RATIO: 11x

IMAGE PLACEMENT: IA (IIA) IB IIB

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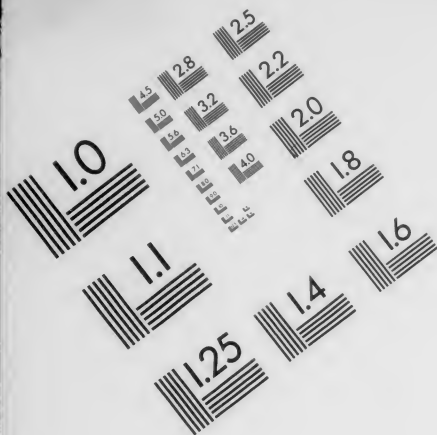
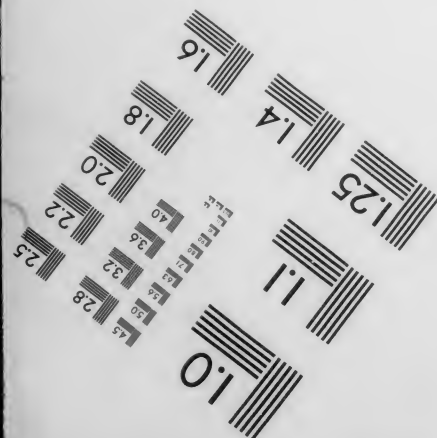
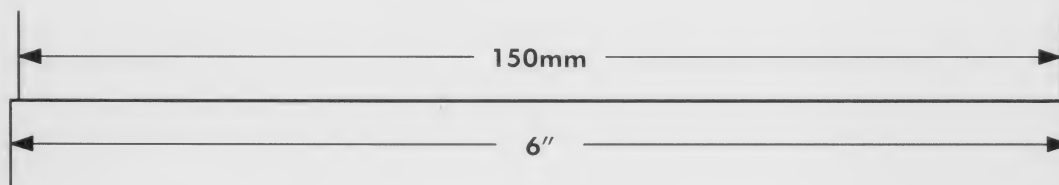
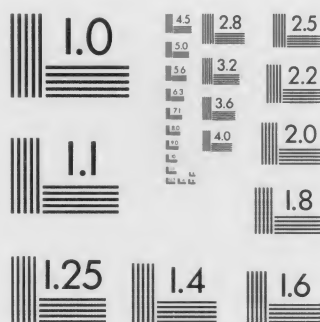
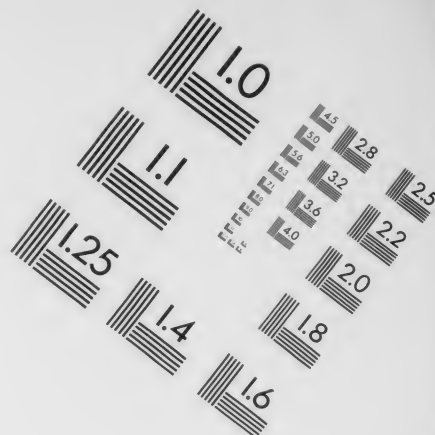
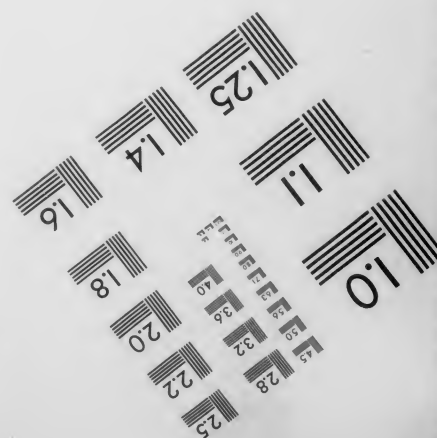
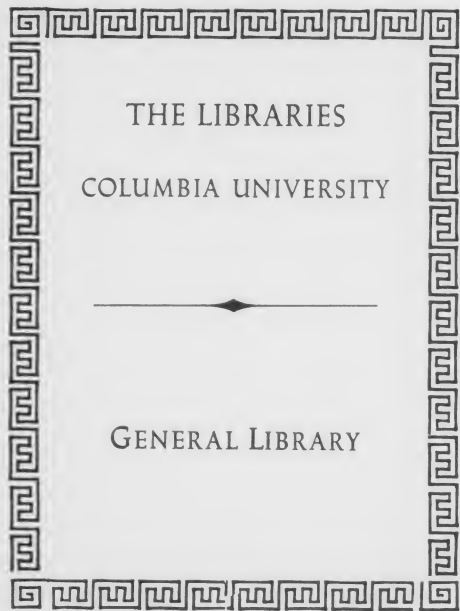


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A LAST RAMBLE IN THE CLASSICS

By HUGH E. P. PLATT

M.A., FELLOW OF LINCOLN COLLEGE, OXFORD
AUTHOR OF 'BYWAYS IN THE CLASSICS'

'Persium non curo legere, Laelium Decimum volo'
LUCILIUS

OXFORD
B. H. BLACKWELL, 50 & 51 BROAD STREET
LONDON
SIMPKIN, MARSHALL & CO., LIMITED

1906

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P697

OXFORD: HORACE HART
PRINTER TO THE UNIVERSITY

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APOLOGY

A BOOK about books can rarely claim to be anything better than a necessary evil. The commentator sometimes elucidates, occasionally obscures, but generally depresses. And he intrudes everywhere. When Othello cries in his agony, 'My heart is turned to stone,' the commentator is ready with his note: '*stone*, A.S. *stán*; compare *bone*, A.S. *bán*.' None have suffered from annotation more than the writers of Greece and Rome. There is not one of them who is not

scribbled, crost, and cramm'd
With comment, densest condensation, hard
To mind and eye.

If you look at a German bookseller's list, you perceive that by the end of the twentieth century the mere names of editions and dissertations will in the case of some authors cover as many pages as the original work. With so appalling a prospect before us, how can I justify the production of this book? I can only think of two excuses, both bad ones. The first is the girl's excuse for her baby—'It is only a little one.' And the second is that this shall be my last offence. I will not be guilty of a succession of rambles among these byways.

A rambler has a right to be discursive ; but possibly a censorious reader may pronounce me worthy of the same fate as Aelius Lamia, who, according to Suetonius, was put to death by Domitian for repeating old jests, *ob veteres iocos*. But what is stale to one may be fresh to another. An elderly person must often think to himself, 'Nothing is new except what has been forgotten.' But if we let this reflection affect us too much, we shall be reduced to silence, as was the young man who began to tell a story when the late G. A. Sala was present. 'It is no good your telling us that story,' said Sala. 'If it is a proper one, we don't want to hear it ; and if it is an improper one, we know it.'

Here and there in this volume an observation made in *Byways in the Classics* has been developed, but the matter actually repeated does not amount to more than a page. As this is not a textbook, I have doubted whether to add references, which in some degree spoil the appearance of the type. But it is only too common for writers on law, on history and archaeology, and on grammar, to make statements that go far beyond the evidence on which they are based ; and indicating the sources helps to keep the writer straight, and enables the reader to correct him when he goes wrong. Where references have been supplied by modern books, I have followed Dr. Routh's famous advice and verified them ; all, I think, except two, and *di me perduint* if I can recollect which those

two are. Verifying references is commonly regarded as irksome work, but to me it has been an occasion of enjoyment ; for many a time after finding and examining the passage sought I have passed a pleasant half-hour dipping into the book, now renewing acquaintance with once familiar scenes in Homer or Herodotus, and now making a short incursion into the *terra incognita* of St. Jerome.

SPORT IN THE POETS

WHEN *Byways in the Classics* came out, a newspaper devoted to racing offered to review it. The publisher connected this proposal with the circumstance that Cicero had just won the Derby, while I thought that *Byways in the Classics* had been taken to mean tales of shady practices concerning the 'classic' races, as the Derby and St. Leger. The incident has suggested to me that a few notes on sport in the poets may interest some readers.

First as to horse-racing, which with the ancients meant chariot-racing. For this the Greeks appear to have valued mares as highly as horses. In *Il.* xxiii Eumelus drove mares (376), Diomedes drove stallions (377), and Menelaus a mare and a horse (295). Antilochus however twitted his horses with being beaten by a mare (409).

But reach Atrides! shall his mare outgo
Your swiftness, vanquished by a female foe?

POPE.

In the *Electra* of Sophocles the Aetolian drove fillies, while Orestes' beasts changed their gender three times in the course of the race: compare 703, 722, 734, 744.

With us horses have proved their superiority. Thus

in the St. Leger, though it is run in 'the mare's month,' and though fillies receive an allowance of 3 lb., yet in the last ten years Sceptre and Pretty Polly are the only fillies that have been winners.

For colour white horses were thought the best, at any rate by the poets. Homer, *Il.* x. 437, describes the horses of Rhesus as

Λευκότεροι χιόνος, θέλει δ' ἀνέμοισιν ὁμοῖοι,

I saw his coursers in proud triumph go,
Swift as the wind, and white as winter-snow.

POPE.

and Virgil, *Aen.* xii. 84, describes the horses of Turnus as

Qui candore nives anteirent, cursibus auras;

lines to which Claudian, xxviii. 475, refers with the remark, *si qua fides augentibus omnia Musis*. Horace has *equis praecurreret albis*, *Sat.* i. 7. 8; and comp. Plaut. *Asin.* 279. In the face of these passages it is odd to find Virgil, *Georg.* iii. 82, pronouncing white horses the worst: *color deterrimus albis*. In the *Electra* it was the white team that ran away and caused the disaster. Late in the sixth century B.C. the white coursers of Cilicia were famous. One for every day in the year was supplied to the Persian king. Herod. iii. 90. Sir F. Doyle, in his *Reminiscences*, 125, records how in Viva voce for 'Greats' Mr. Gladstone was trapped by the question (a futile one), Which horses were the best in the army of Xerxes?

Mr. Gladstone replied, no doubt making a shot, 'the Arabians.' Now the Arabs were mounted on camels. Herod. vii. 86.

A white horse has never won a race in England. This, I suppose, may be explained by the fact that all our racehorses trace their pedigree to the Byerley Turk, the Godolphin Arabian, and the Darley Arabian, who were bays. My own knowledge of the horse is chiefly gained from contemplating the hind-quarters of that flatulent animal from the interior of a hansom cab; but my friends tell me that, while there are traditional fancies about colours, such as that a black horse is bad-tempered, most sportsmen are now agreed in the apophthegm, 'a good horse cannot be of a bad colour.' Xenophon appears to have held this opinion; for, when enumerating the points of a horse, he says nothing about the colour, though in his essay on Hunting he thinks it necessary to describe the colour of a good hound. In a team most people like the colours of the horses to match, but the chariot in Eur. *Iph. A.* 216 had the pair in the yoke piebald and the outriggers chestnut. Piebald horses seem to have been admired. Such was Podarces in the chariot race in the *Thebaid*, *variumque Thoas rogat ire Podarces* (vi. 466); while the sexless animals driven by Admetus 'resembled day and night, being white with black spots' (vi. 335). They would have looked grand in a circus.

Of late years the chariot races of old have been

represented only by the contests of rival omnibuses. Not long ago, on the favourite course between Sloane Street and Kensington Church, I saw a general omnibus defeat a road-car much as Antilochus passed Menelaus, by the manœuvre of boring the car right on to the foot path. This, I presume, was a result of reading Homer in the Board Schools.

Next for boxing and wrestling. A Greek athlete in training ate largely, Ar. *Pax*, 34, chiefly pork, carefully avoiding intellectual conversation during his meals, Plut. *de San. Tu.* 133. He was prone to become fleshy, *πολύσαρκος*, Lucian, *Dial. Mort.* x. 5. In boxing he stood on tiptoe, *Aen.* v. 426; Val. Fl. iv. 267; Quintil. viii. 3. 63, and swung round his arms to batter his adversary's ears;

Erratque aures et tempora circum

Crebra manus.

Aen. v. 435.

Sanguineaeque latent aures.

VAL. FL. iv. 309.

Indeed a pugilist might be recognized by his battered ears;

At iuvenes alios fracta colit aure magister.

MART. vii. 32. 5; cf. PLAT. *Prot.* 342 B.

The pugilist of Euripides, *Autol. frag.* γνάθον πάσας καλῶς, apparently boxed more in modern style; and in spite of their round-arm hitting Epeus and Entellus must have succeeded in 'landing' heavily on the mouth. See *Il.* xxiii. 697, *Aen.* v. 470, and the realistic translations by Pope and by Dryden.

Ancient boxing was in great measure a feat of endurance, *πυγμαχίης ἀλεγεινῆς*, *Il.* xxiii. 653; as was prize-fighting in the palmy days of the Ring. Now the object is to 'knock out' the adversary by striking him on 'the mark.' The *caestus* worn by the boxers was originally a strip of raw ox-hide, intended, like our boxing-gloves, to protect the hands and deaden the force of the blows. Subsequently it was loaded with bosses of metal, to render a hit more effective. Our boxing-gloves have had a like evolution; for many think that a blow with one of the small gloves worn in modern prize-fights is as severe as a blow with the naked fist.

I may add that a criticism by Mr. E. B. Michell on the boxing-match in *Aen.* v will be found in the Badminton volume on 'Boxing.'

The wrestling-match between Ajax and Odysseus is the most unsatisfactory of the contests in the *Iliad*. Apparently the winner of two falls out of three was to take the prize. In the first bout Odysseus was clearly successful. The second must have been won by Ajax, as Achilles, stopping the opponents, gave equal prizes to each. But why Homer does not make this clear, and why Achilles did not permit the deciding fall to be contested, it is hard to say. Odysseus was the typical Greek, and possibly the poet shrank from allowing him ever to be worsted. Or possibly the explanation simply is that the well-greaved Achaeans were getting bored with the performance, *Il.* xxiii. 721.

Here I must not omit to refer to the prizes in the *Iliad*, the relative value of which so provoked Madame Dacier. Pope translates thus:

A massy tripod for the victor lies,
Of twice six oxen its reputed price;
And next, the loser's spirits to restore,
A female captive, valued but at four.

The passage is wittily parodied by Pope himself in the *Dunciad*, bk. ii:

See in the circle next Eliza plac'd, &c.,
and compare *Aen.* v. 285.

In leaping the Greeks claim to have beaten all the world. Their leap was a long jump, apparently taken standing. It was practised with dumb-bells (*halteres*) in the leaper's hands. Some fine performances had already been given by Greek athletes, when Phayllus of Crotona broke the record and leaped a distance of fifty-five feet. A statue was raised to him, and beneath it was inscribed:

Πέντ' ἐπὶ πεντήκοντα πόδας πῆδησε Φάυλλος, κ.τ.λ.

Anth. Gr. Jacobs T. iii. No. 205.

Possibly the reader will murmur to himself, *quid-
quid Graecia mendax audet in historia*; and will be inclined to translate the inscription somewhat after this fashion:

Phayllus leapt full five and fifty feet;
In leaps and lies the Greeks shall ne'er be beat.
The modern record for the long jump only reaches

the modest figures of 11 ft. 3 in. for the standing jump, and 24 ft. 11 $\frac{3}{4}$ in. for the running jump, both achieved by amateurs.

If the evidence of vases may be trusted, in a short foot-race the Greeks swung their arms violently as they bounded along. For the long distance race let me cite a Greek epigram by Nicarchus, of the first century A.D., *Anthol. Pal.* xi. 82:

Πέντε μετ' ἄλλων Χάρμος ἐν Ἀρκαδίᾳ δολιχεύων,
θαῦμα μὲν, ἀλλ' ὄντως ἑβδομος ἐξέπεσεν.
Ἐξ ὄντων, τάχ' ἐρείς, πῶς ἑβδομος; εἰς φίλος αὐτοῦ,
θάρσει, Χάρμε, λέγων, ἦλθεν ἐν ἱματίῳ.
Ἐβδομος οὖν οὕτω παραγίνεται· εἰ δ' ἔτι πέντε
εἶχε φίλους, ἦλθ' ἄν, Ζωῖλε, δωδέκατος.

thus translated by Mr. Mackail, *Select Epigrams*, p. 233:

'Charmus ran for the three miles in Arcadia with five others; surprising to say, he actually came in seventh. When there were only six, perhaps you will say, how seventh? A friend of his went along in his great-coat crying, "keep it up, Charmus!" and so he arrives seventh; and if only he had had five more friends, he would have come in twelfth.'

RELATIONS AND PROFESSIONS

IN Latin literature the unpleasant relatives are the uncle and the step-mother. *Ne sis patruus mihi*, 'don't come the uncle over me,' says Staberius in Horace, *Sat.* ii. 3. 88; and the step-mother is agreeably described as *iniusta*, *sæva*, or *scelerata noverca*. See the lexicons s.vv. *patruus* and *noverca*. Apparently the uncle owed his ill name to the New Comedy, and especially to Philemon, among whose characters is mentioned the scolding uncle, *patruus obiurgator*, Apuleius, *Flor.* iii. 16. 2. In the plays which have come down to us from the New Comedy this personage is hardly represented. Demipho in the *Phormio* keeps his temper most creditably when he meets his impudent nephew Phaedria; and in the *Adelphi* the uncle Micio carries his indulgence to excess. The upright and affectionate Hanno in the *Poenulus* must not be cited; for though Agorastocles calls him 'a pearl among uncles, an uncle and no mistake', *patruus mi patruissime*, Hanno was really a first cousin once removed, as he explicitly states:

Pater tuus, is erat frater patruelis meus.

Outside of fiction there is no reason to suppose that Greek and Roman uncles conducted themselves worse than other people. In Lysias, xxxii, Diogiton

is charged with defrauding the orphans to whom he stood in the numerous relations of uncle, guardian, and grandfather. Lucian, as he tells us, *Somn.* 3, when he cracked the marble slab, was thrashed by his uncle. But he says nothing about being scolded by him. It was the uncle who got the scolding from Lucian's mother, πολλὰ τῷ ἀδελφῷ λοιδορησαμένης. In Roman history Amulius is the typical bad uncle. He dethrones his brother Numitor, and dooms Numitor's grandsons to death.

In the middle ages the uncle was still an infamous character; and Amulius is reproduced by King John and Richard III in English history. Among the Paston Letters is a paper, No. 850, Gairdner, beginning: 'Thes be th' enjures and wrongs done by William Paston to John Paston his nevew;' and several of the letters contain bitter complaints of the same uncle William. It is, indeed, to the credit of the mediaeval uncle in literature that he abandoned the practice of scolding his nieces till they were half dead with fright, *exanimari metuentes Patruae verbera linguae*, Hor. *C.* iii. 12. But the polite language he now used only too often concealed some nefarious design, as was found by the unfortunate babes in the wood. In modern literature the uncle, though commonly grotesque in appearance and difficult to manage, usually turns out a benevolent character in the end. At first he resembles his classical prototype. 'Oh,' says his nephew Charles, after marrying some

penniless girl with the tacit assumption that the uncle will keep the pair of them and all the babies that subsequently present themselves, 'if you would only see her, Uncle John. If you would see how sweet, how pure, how good she is.' The eager accents ceased, and for a moment there was silence. Uncle John rang the bell, 'Peter,' he said, when the harsh-featured servitor made his appearance, 'if Mr. Charles should call again, remember *I am not at home.*' The young man arose, he grew pale, then red, then pale again. For a moment he seemed about to speak; but he checked himself; and with faltering steps he left the room.

In my younger days my sympathies were all with Charles. Now I exclaim, 'Well done, Uncle John; be firm, let them starve.' In vain, for Uncle John always relents at last.

The more favourable estimation of modern uncles may be illustrated by the well-known rendering of Horace's

nec severus

Uncus abest liquidumque plumbum,

which the schoolboy construed as, 'And the indulgent uncle is absent and the juicy currant bun.'

The stepmother has also improved in modern times; which is surprising, as her conduct got worse and worse in the Roman writers. In Virgil's *Eclogue* Menalcas calls his stepmother harsh; but the only charge he brings against her is that she was likely to

object to his staking on the result of a musical competition a goat or a kid which did not belong to him. On his own showing, she was a thrifty person, well suited to be a farmer's wife.

De grege non ausim quicquam deponere tecum ;
Est mihi namque domi pater, est iniusta noverca ;
Bisque die numerant ambo pecus, alter et haedos.

Ecl. iii. 32.

His namesake in Theocritus (viii. 15) had found his own mother equally unaccommodating.

Οὐ θησῶ ποκα ἀμνόν' ἐπεὶ χαλεπός θ' ὁ πατήρ μεν,
Χά μάτηρ' τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμῶντι.

But some years later when writing the *Georgics*, Virgil thought it necessary to recommend citron juice as an antidote for the poisons of a stepmother (ii. 127) :

quo non praesentius ullum,

Pocula si quando saevae infecere novercae
Miscueruntque herbas et non innoxia verba,
Auxilium venit ac membris agit atra venena.
No medicine hath more sovereign control,
When fell stepmothers drug the murder bowl,
And mingle herbs of death and glamour strains—
The citron scours their poison from the veins.

BLACKMORE.

And by Juvenal's time, if we are to believe the poet, the poisoning of stepsons had become a practice too common to provoke censure :

Iam iam privignum occidere fas est. vi. 628.

If stepdames seek their sons-in-law to kill,
'Tis venial trespass ; let them have their will.

DRYDEN.

In the heroic ages of Greece it was the stepmother's love rather than her hate that was to be feared. She had an unfortunate habit of becoming enamoured of her stepson, and then denouncing the innocent youth to his father.

Here let me digress for a moment. After seeing Dr. Gilbert Murray's graceful translation of the *Hippolytus* performed at the Court Theatre, I read again the original of Euripides, and then the *Phaedra* of Seneca and the *Phèdre* of Racine. In like manner after seeing *The Trojan Women* I had read the *Troades* of Euripides and of Seneca. In both cases the difference between the playwrights may be broadly stated thus. Euripides gives us poetry sometimes sinking into prose ; Seneca gives us rhetoric rarely rising into poetry. In his version of the *Troades* Seneca sustains the comparison with some success. Macaulay thought this the finest play of Euripides. To me it seems that the absence of dramatic action and the abundance of reflection afford Seneca an opportunity for concealing his deficiencies, and for using his undoubted gifts. He is able to introduce his *sententiae* with propriety and effect, and to delight the reader with striking lines such as :

Optanda mors est sine metu mortis mori.

Est miser nemo nisi comparatus.

Quaeris quo iaceas post obitum loco ?
Quo non nata iacent.

In dealing with the *Hippolytus* Seneca is less fortunate. The poetical feeling and the delicacy shown by Euripides are exquisite. The solicitation of Hippolytus is kept in the background, and Theseus and Phaedra are not brought face to face. Seneca, it is true, cannot be charged with the pruriency from which Ovid is not altogether free in the Letter of Phaedra to Hippolytus, but Seneca lacked the refinement of Euripides. Unlike Racine, he even misses the beautiful touch by which not Phaedra but the nurse first pronounces the name of Hippolytus and brings to light the fatal secret. He falls into sheer silliness when Phaedra suggests that Theseus may prove a *mari complaisant* :

Veniam ille amori forsitan nostro dabit ;

and still more in the ridiculous scene where the servants produce the pieces of the mangled corpse :

Dum membra nato genitor adnumerat suo.

It is useless to compare the *Phèdre* of Racine with the *Hippolytus* of Euripides. Racine no doubt belongs to the classical school ; but you cannot read the *Phèdre* after the *Hippolytus* without perceiving that you are on the way to Romanticism. Instead of a simple action brought about by the wrath of heaven, we have a human romance of love and jealousy and ambition. The *Phèdre* is a beautiful play, and the

Latin scholar will enjoy the occasional reminiscences of Virgil, as of *Usque adeone mori miserum est ?* in

Mourons : de tant d'horreurs qu'un trépas me délivre.
Est-ce un malheur si grand que de cesser de vivre ?

and of *refluitque exterritus amnis* in

La terre s'en émeut, l'air en est infecté,
Le flot qui l'apporta recule épouvanté.

I greatly regret that I have never seen the *Phèdre* performed. However, *ad propositum redeamus*.

How far the ill name which stepmothers bore in literature was really merited by the Roman ladies I do not venture to determine. Then, as now, there were good and bad stepmothers. Publilia and Tullia failed to get on well together. On the other hand Octavia, as Plutarch assures us, in spite of the misconduct of Antony, took the greatest care of his children by Fulvia. The frequency of divorce in Rome must have made this relation a very common one. In our country few stepdaughters have had such a wide experience as Maria Edgeworth, who had no less than three stepmothers, and lived happily with them all. On her father's fourth marriage, she had indeed protested ; but when Mr. Edgeworth proved incorrigible, Maria and the bride became the dearest of friends. In modern fiction the stepmother is prone to practise a petty tyranny upon her stepdaughter ; but she sometimes finds that young lady more than

a match for her, as was the case with the second Mrs. Tanqueray.

The mother-in-law, who is now the common butt of cheap humorists, in Rome attracted less ill will. Jealousy was thought natural between a man's wife and his mother, *uno animo omnes socrus oderunt nurus*, says Terence, *Hec.* ii. 1. 4. Just so among us, when a man marries, it is usually thought prudent that his mother, even if she has been sharing his house, should not continue to live with him. But the wife's mother was not, I think, commonly represented in an odious light. When Crassus is observing that the diction and pronunciation of women are generally superior to those of men, he mentions with particular praise his mother-in-law, Laelia, Cic. *de Orat.* iii. 45. And we find one Marcilius pressing Cicero to use all his influence with the propraetor of Asia in order that Marcilius' mother-in-law might not be prosecuted. Of what offence the old lady had been guilty is not stated. Cic. *Fam.* xiii. 54.

Juvenal, it is true, while abusing all women, says, vi. 231:

Desperanda tibi salva concordia socru ;
While your wife's mother lives, expect no peace ;
Gifford.

but on the other hand more inscriptions than one are extant of a man 'to his incomparable mother-in-law'. Forcellini, s. v. *socrus*.

The tie between father-in-law and son-in-law was sacred in Roman eyes. Compare Catullus, lxxii. 3:

Dilexi tum te non tantum ut vulgus amicam,
Sed pater ut gnatos diligit et generos.

Tacitus, *Hist.* i. 3, mentions *constantes generi* among the *bona exempla* of the age ; and Lucan works for all that it is worth the unhallowed contest of *socer* and *gener* in the civil war. In our own Revolution, James II and William III stood in this relation to each other. For an epigram suggested by this fact see *Byways in the Classics*, p. 51. In ordinary English experience the father-in-law is a character who improves by age. Before his daughter's marriage, while he is only a prospective father-in-law, he is sadly lacking in appreciation of true love, and has an unaccountable objection to the sweet girl's union with a penniless young man with no profession. Naturally the novelist holds so unromantic a creature up to scorn, after the fashion of Calverley's lines :

Old Poser snorted like a horse ;
His feet were large, his hands were pimply,
His manner, when excited, coarse :—
But Miss P. was an angel simply.

But as soon as the wedding takes place the old gentleman's better qualities manifest themselves. In fiction, and I think in life, the father-in-law is generally inclined rather to efface himself so far as the young couple are concerned. He seldom plays more than

a subordinate part in a novel, and you rarely meet him in the flesh, if you call on his married daughter. But when the babies appear, he becomes a devoted grandfather. So did the Roman father-in-law. In fact he was so prone to spoil his grandchildren, if he had the care of their education, that the term *nepos* came into use to denote a prodigal. (Another account is that *nepos* in this sense was an Etruscan word.)

But whatever may be the merits or demerits of fathers-in-law, it cannot be denied that 'father-in-law' and 'son-in-law' are most unpoetical expressions. I have had the curiosity to examine how modern translators have dealt with them. In the passage from Catullus quoted above, Sir Theodore Martin simply ignores *et generos*, and renders, with a fine mixture of metaphors:

Then I loved thee, and oh! what a passion was mine!

Undimmed by dishonour, unsullied by shame.

Oh, 'twas pure as a sire round his child might entwine,

To guard its dear head with the sheltering flame.

I next turned to the translators of Virgil, at the lines (*Aen.* vi. 831):

Aggeribus socer Alpini atque arce Monoeci

Descendens, gener adversis instructus Eois.

Morris boldly makes Pompey the son of Caesar:

The father from the Alpine wall, and from

Monoecus' height

Comes down; the son against him turns the East's
embattlement.

Conington takes refuge in the vague term 'kinsman':

This kinsman rushing to the fight

From castellated Alpine height,

That leading his embattled might

From farthest morning star.

Dryden ingeniously indicates the connexion in a triplet:

From Alpine heights the father first descends;

His daughter's husband in the plain attends;

His daughter's husband arms his eastern friends.

But in these lines the necessities of rhyme have prevailed over history; for Pompey by no means 'attended' Caesar at the outbreak of the war.

It is amazing that sensible men should accept Cicero's speech for Cluentius as a picture of domestic life in Italy. Who would be such a simpleton as to go to a criminal court in order to form a notion of domestic life in England? Moreover, historians and editors really ought to learn that counsel's speech is not evidence. Of the great majority of his reckless assertions Cicero offers not a tittle of proof; and after the trial, as we are informed, he boasted of his success in deluding the jury. When in his letters Cicero allows us a glimpse into the private relations of the time, we see men and women faulty enough, it is true; but nothing like the lurid scenes of the *Pro Cluentio*. In fact, of husband and wife, parents and children, we meet in ancient literature with practically

the same types, good and bad, as now. No more charming picture of a mother and her babe exists than that of Catullus, lxi. 209 :

Torquatus volo parvulus
Matris e gremio suae
Porrigens teneras manus
Dulce rideat ad patrem
Semihiente labello.

But the peculiar French sentiment evoked by the words *ma mère* cannot, I think, be traced to any classical source. Horace has left us a most affectionate account of his father, *Sat.* i. 6. 65 ; but it has been observed that he nowhere shows tenderness in speaking of mothers. Compare *severae matris*, *C.* iii. 6. 39, and

Pupillis, quos dura premit custodia matrum.

Ep. i. i. 22.

Let us hope that he meant to include his own mother in *parentes*, when he wrote :

Nam si natura iuberet
A certis annis aevum remeare peractum
Atque alios legere ad fastum quoscumque parentes,
Optaret sibi quisque, meis contentus honestos
Fascibus et sellis nollem mihi sumere.

Sat. i. 6. 93.

It is commonly said that men of genius have often been the sons of remarkable women. The *Lives* of Plutarch do not support this opinion. There, if I am right, only the Gracchi and Sertorius and Antony are

recorded to have been trained by distinguished mothers. Cicero's mother, like the mother of Antony, was a notable housewife, as we learn from a letter of Q. Cicero—*sicut olim matrem nostram facere memini, quae lagonas etiam inanes obsignabat, ne dicerentur inanes aliquae fuisse, quae furtim essent exsiccatae*, *Fam.* xvi. 26 ; cf. *Plut. Ant.* i. Certainly their thrift was not inherited by their sons.

Of the conduct of the different members of the household when tested by the proscription of its head, Velleius, ii. 67, observes : *Id tamen notandum est, fuisse in proscriptos uxorum fidem summam, libertorum mediam, servorum aliquam, filiorum nullam. Adeo difficilis est hominibus utcumque conceptae spei mora.* This tribute to Roman wives might well be printed at the end of the sixth Satire in every edition of Juvenal.

Before parting from these fascinating ladies I would briefly touch on the manner in which marriages were arranged. For many years we have heard of the rights of women. It has always seemed to me that a woman's right is not to have a vote, or to be a member of parliament, but to have a home, and to be a wife and a mother. This was the opinion of the Athenians. If a girl was left an orphan, their law required her nearest relation either to marry her or to find a husband for her. As the reader will remember, this law supplies the plot of the *Phormio* of Terence. The Athenian girl was herein more fortunate than

the orphan who was also an heiress in the Middle Ages. Her hand was at the disposal of the feudal lord, who naturally sold it to the highest bidder; and if the marriage was distasteful to the lady, she could only escape it by paying to the lord an equal sum of money.

In modern England the method or rather absence of method in mating is the most irrational that could be conceived. A young man enters into a contract which lasts for life under the impulse of the most fleeting of passions. He knows little of the world, except from books; and in books the whole force of romance and poetry is directed to show that everything and everybody should be sacrificed to the evanescent sentiment called love. The dream is commonly followed by a bitter awakening. 'I shall not marry for love', wrote Disraeli to his sister. 'All the men whom I have known marry for love either beat their wives or are separated from them'. And the trouble extends beyond the married pair. How many persons do we see who have made a foolish match all for love, and have spent the rest of their lives constantly appealing to their relations for support. The relations too are mulcted not only in money but also in affection. Social intercourse is not pure joy when it is with people who aim at your purse. Moreover we love those who provide us with the pleasures, not with the necessities, of life; and the uncle who pinches himself by paying for the rent

or the schooling does not gain half the affection he would have secured in happier circumstances at a tenth of the cost by taking his nephews to the play.

What remedy for these evils can we suggest? One only can be deemed effective. Instead of the young people choosing for themselves, let the choice of a husband or a wife be made for them by a small committee of relatives and friends. This was the custom of the ancient Greeks; and it is practically the course adopted by the Latin nations now, or rather inherited by them from ancient Rome. So far as Roman history shows, the marriages made in this fashion were the marriages which turned out most happily. It was on a calm consideration of his merits that Ti. Sempronius Gracchus was deemed worthy of Cornelia. Union with such a paragon must have been trying, but Gracchus proved a model husband. When two snakes were found in the house, and the haruspex explained that a speedy death would overtake Cornelia if the male snake were let go; and Gracchus, if the female snake were spared; unlike Admetus, this excellent man directed the male snake, and with it his own life, to be destroyed; *feminam dimitti iussit, sustinuitque in conspectu suo se ipsum interitu serpentis occidi*, Val. Max. iv. 6. 1, and Cic. *de Div.* i. 36.

When a marriage was planning, if the future bride or bridegroom insisted on having a finger in the pie,

the issue was often unfortunate. When Tullia was to be married for the third time, among the gentlemen considered were Servius Sulpicius, Dolabella, and Tiberius Nero the father of the emperor. Apparently Cicero was in favour at first of Sulpicius, and finally of Tiberius Nero. But at this juncture he had left Rome for his province, and Tullia's inclination for the dissipated Dolabella carried the day. She married him, and passed a wretched time till her death five years later. Cic. *ad. Att.* v. 4. 21; vi. 1. 6.

Cicero was as headstrong as his daughter. After his divorce from Terentia, his friends were ready to provide him with a wife. Apparently Postumia, the wife of Sulpicius, suggested a daughter of Pompey; while Atticus proposed another lady. But Cicero speedily made up his mind to choose for himself. He wrote to Atticus that as to Pompey's daughter, such an idea did not enter his head. The other lady he pronounced the ugliest thing he ever saw in his life, *Nihil vidi foedius*. 'But,' he continued, 'Barkis is willin'; for this I presume is the meaning of *sed adsum*. Unfortunately this readiness to accept advice did not last. He threw prudence to the winds, and married his rich ward Publilia. Plutarch, it is true, says that Cicero was persuaded to take this step by his friends and relations; but he also informs us that Terentia ridiculed what she regarded as a senile infatuation about a fresh and pretty face, ἐρωτι τῆς ὥπας; and I shall not readily believe that sensible

people such as Atticus would counsel a studious gentleman in his sixty-second year to marry a gay young girl either in her teens, or just out of them. When excusing his conduct in a letter to Cn. Plancius, Cicero asserts that he should not have married a second time but for his pecuniary difficulties, but he makes no suggestion that he had been overpersuaded by others to do so. Naturally so ill assorted an union turned out badly. Cicero treated the poor girl shamefully and within a few months divorced her. Cic. *ad. Att.* xii. 11. 32; *ad Fam.* iv. 14; Plut. *Cic.* 41. The lesson was not lost on him. When it was suggested that he should marry the sister of Hirtius, he sagely replied that he could not attend to philosophy and a wife at the same time, *non posse se uxori et philosophiae pariter operam dare*. Hieron. *adv. Iovin.* i. 48 (316).

But the most glaring instance of people choosing for themselves was supplied by Sulla and Valeria. Plutarch tells the story in his life of Sulla, c. 35, and I here give it from 'Dryden's translation'. 'In those days the theatre was not divided into distinct lodges, but men and women sat promiscuously together. It happened at that time that a young lady very beautiful, and of the first quality, sat near Sylla. . . . Coming behind Sylla, she rested her hand gently upon him, took a little of the nap from off his robe, and then returned to her seat. When she found Sylla had observed her, and seemed to wonder at

her behaviour, she said, *I meant no harm, Sir, but I was desirous to partake a little of your fortune.* [Sulla piqued himself on being fortunate, *felix*.]

'Sulla was not in the least displeased with this answer; on the contrary he seemed to be much delighted with it; for he sent privately to find out her name, family, circumstances and character. From that time they were continually ogling each other, receiving and returning amorous glances and smiles [ἐκ δὲ τούτων ῥύεις ὀμμάτων ἐπ' ἀλλήλους ἐγένοντο καὶ παρεπιστροφαὶ συνεχεῖς προσώπων καὶ μειδιαμάτων διαδόσεις]. At last a marriage was agreed upon, and articles were signed between them. In all which Valeria perhaps may be thought to have done nothing unbecoming her; but the same could not be said of Sylla; for though the lady was virtuous and of a very illustrious family, his desire to marry her arose from motives not wise nor honourable. Like a young man without experience or discretion, he was captivated with a few amorous glances and alluring airs.'

But marrying thus for love did not prevent Sulla from being grossly unfaithful to his wife.

Generally, however, marriages in Rome were arranged by parents and friends. See, for example, Pliny, *Ep.* i. 14. Further, the Romans took a reasonable view of women. Perhaps the noblest ideal ever formed of womanly perfection was that which we find in the *Odyssey*, and especially among the Phaeacians.

How charming is *Arête*, compared with the secluded wives of Athens, or *Nausicaa*, contrasted with the shameless damsels of Sparta. In later days the cult of the *Madonna*, the chivalry of the Middle Ages, and the ridiculous sentiment of modern poetry and romance, have caused men to set up woman on a pedestal as a goddess. The Romans regarded her as a comrade and companion, and the Roman women did not fall below this conception. The names of men who found excellent wives at once occur to us: Pompey and Julia; Lucretius and Turia; Lucan and Polla; Pliny and Calpurnia: not to mention heroic couples like Brutus and Porcia, Paetus and Arria. The fidelity of the wives at the time of the proscription has been noticed above. Yet, surprising to say, the Romans were unwilling to marry. As early as the days of Camillus, the censors found it necessary to fine inveterate bachelors, Val. Max. ii. 9. 1. Again in B.C. 131, Metellus Macedonicus when censor earnestly urged the citizens to enter into matrimony.

Si sine uxore, Quirites, possemus esse, omnes ea molestia careremus. Sed quoniam ita natura tradidit, ut nec cum illis satis commode, nec sine illis ullo modo vivi possit, salutis perpetuae potius quam brevi voluptati consulendum.

The passage is quoted by Gellius (i. 6), who assigns the speech to Metellus Numidicus. I append Merivale's translation.

'Could we exist without wives at all, doubtless we should all rid ourselves of the plague they are to us: since, however, nature has decreed that we cannot dispense with the infliction, it is best to bear it manfully, and rather look to the permanent conservation of the state than to our own transient satisfaction.'

After reading this exhortation one is surprised to find that Metellus was famous in antiquity for the felicity of his domestic life, Cic. *Tusc.* i. 85. His speech was frequently recalled by Augustus to the notice of the people, Suet. *Aug.* 89; but into the imperial legislation to encourage matrimony I do not propose to enter. Under a Christian emperor the penalties on bachelors were shifted to heretics.

With us if an old lady has no near relatives, and occasionally though she has some, she solaces herself with the attentions either of a pet clergyman or of a pet doctor. If we may believe Juvenal, a Roman lady, whether married or widowed, was ever ready to be cajoled by prophets and astrologers.

Th' astonish'd matrons pay, before the rest,
That sex is still obnoxious to the priest.

So sings Dryden in his translation of the sixth Satire, obligingly dotting the i's for Juvenal; for this sentence is not in the Latin, though as a conclusion it is fully justified by the context. Even when ill, she preferred the astrologer to the physician.

Aegra licet iaceat, capiendo nulla videtur
Aptior hora cibo nisi quam dederit Petosiris.

Juv. vi. 580.

A rich widow was naturally the prey of legacy hunters. If they could get nothing else, they might try to secure even the lady's dress, as Regulus is related to have done, Plin. *Ep.* ii. 20. Pliny continues concerning him, *Et hic hereditates, hic legata, quasi mereatur, accipit.* One of the parts of Roman life which differed from our own, was the common practice of leaving legacies to friends outside the family. When Cicero wrote the second Philippic, he had received from this source, he asserts, over twenty million sesterces, or about £170,000, § 40. People would even bequeath large sums to men whom they had never seen, as L. Rubrius made Mark Antony his heir, *ibid.* The chief motive for acting thus was vanity, either the vanity of displaying the number of your friends, or the vanity of connecting your name with that of some great man. I happen to have perused a large number of English wills, and my impression is that bequests to friends outside the family were far more common two hundred years ago than now. Within the last century even gifts of mourning rings have died out. Of legacies to charitable purposes, so common in our time, a splendid example in antiquity was the benefaction of Pliny to his native Comum. The inscription which commemorated it is printed by Cowan and by Mayor in their editions of part of Pliny's Letters.

We may now turn from persons in the relation of kindred or affinity to men in their professional capacity. The professions open to Roman women have been considered in *Byways in the Classics*, p. 99.

In English fiction and melodrama the wicked baronets may be said to constitute a recognized profession. We meet with them both in *Evelina* and in *Cecilia*. Sir John Belmont, Sir Clement Willoughby, Sir Robert Floyer—of each of these we may make the same remark as Lempriere makes of Ajax Oileys: 'When we consider his moral character, this appears in a very unfavourable light.' I am not aware of any equivalent personage in the classics. The New Comedy of Greece and the mimes of Rome dealt with middle-class and low life; and the circumstances of their production were not such as to encourage satire on the aristocracy.

Of the other professions open to an Englishman, according to an ingenious writer, the Church, the army, navy, and civil service, the bar, and land agency, stand in the first rank; and medical men, solicitors, schoolmasters, and civil engineers in the second; and no doubt it is to the professions he has placed in the first rank that the younger sons of men of high social position usually betake themselves. If the test were their advantages for matrimony, the Church and the army would easily come first. Lastly, it is generally allowed that the army determines the rule of honour and the standard of 'good form'.

If literature is to be trusted, neither in Greece nor in Rome did the professional soldier enjoy the social superiority which, by all these tests, he holds in England and still more in Germany. In the New Comedy he appears as a braggart and a dupe. I suspect that this unfavourable picture was greatly due to the jealousy of civilians; and that in Greece, as elsewhere, Venus's favourite god was Mars:—

How can you fancy one that looks so fierce,
Only disposed to martial stratagems?
Who, when he shall embrace you in his arms,
Will tell you how many thousand men he slew;
And when you look for amorous discourse,
Will rattle forth his facts of war and blood,
Too harsh a subject for your dainty ears.

So says Agydas to Zenocrate; and so Gallus found himself deserted by Lycoris for an officer on active service; and so Ovid complains in *Am.* iii. 8. 9, sqq., a passage which Marlowe doubtless remembered when he penned the above lines in *Tamburlaine*. What the Greek soldier thought of himself is shown in the song of Hybrias the Cretan, excellently translated by Campbell, 'My wealth's a burly spear and brand,' &c. Under the Republic it was usual for every Roman citizen to serve in a campaign at least once in his life. At a later time a man of equestrian rank would pass through the steps of prefect of an auxiliary cohort, tribune, and prefect of a division of cavalry, usually with

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the object of qualifying for a post in the civil service. The man of humble position continued to serve in the army, and, if fortunate, became senior centurion of the legion, finally retiring as *primipilaris*. Such an officer, by lawful and unlawful means, generally succeeded in amassing a fortune, Juv. xiv. 197. To the latter class belong the centurions who, as Horace hints, *Sat.* i. 6. 72, set small value on a good education for their children; and the *aliquis de gente hircosa centurionum* whom Persius, iii. 77, introduces as a typical despiser of things intellectual. At the end of the fifth satire Persius returns to the attack:—

Dixeris haec inter varicosos centuriones,
Continuo crassum ridet Pulfennius ingens,
Et centum Graecos curto centusse licetur.

The dull fat captain, with a hound's deep throat,
Would bellow out a laugh in a base note;
And prize a hundred Zeno's just as much
As a clipt sixpence, or a schilling Dutch. DRYDEN.

When Gifford reviewed *British Synonymy*, by Mrs. Piozzi, formerly Mrs. Thrale, he quoted the last Latin line as:—

Et centum tales curto centusse licentur,
adding: 'Query, Thrales? Printer's Devil.' Not many critics of our day would treat a lady thus.

If the centurion thus meets with contumely from the Roman poets, in English fiction, as a friend once

pointed out to me, though the captain and the colonel are men of fascinating manners and accomplished lady-killers, between these ranks there is in a man's military career a mysterious interval, in which he seems to care nothing for the fair sex and to lose all his attractions for them. On asking my brother, the late Major Platt, R.A., to account for this curious fact, and inquiring whether it was merely a case of *reculer pour mieux sauter*, he, himself most abstemious of men, explained that the major of fiction had no leisure to make love, nor was he indeed likely to succeed in such a pursuit, being wholly given up to gluttony and drinking. In fact, just as Homer constantly speaks of white-armed Hera and of rosy-fingered (or, as some critics say, rosy-toed) Morn, so the major of English fiction enjoys his perpetual epithet, and is regularly described as 'the bottle-nosed major.'

In the *Pro Murena* Cicero asserts that the people felt more admiration for military achievements than for legal knowledge. But the bad name which is now popularly attached to lawyers did not exist: in fact there was then no such defined class to incur good or bad repute. Under the Empire the bar became a regular profession. The Roman barrister had no circuit expenses, and apparently no business chambers to keep up apart from his residence. But rent in Rome was high; and if he wanted to succeed he had to dress well, to wear a fine ring, and generally to make the display of a rich man. Some barristers

would hire a *claque* at half a crown a head (*ternis denariis*) to applaud their speeches in court. Then if you gained the case, you took care to have palm-branches stuck up before your door; and an equestrian statue of yourself was an excellent advertisement. Some men thus made large incomes; but the average barrister when he went a wooing stood but a poor chance of winning the lady if an auctioneer was in the field. Plin. *Ep.* ii. 14; Juv. vii. 106; Mart. vi. 8.

As among us, many of Cicero's contemporaries at the bar possessed but slender legal attainments. Cic. *de Or.* i. c. 38. Then, as now, a gift for advocacy was more valuable than a profound knowledge of law. The professional training at that time closely resembled our own. A young Englishman enters a barrister's chambers as a pupil in order to familiarize himself with practice; and so Cicero, after assuming the *toga virilis*, was placed by his father in the charge first of Q. Mucius Scaevola, and next of Scaevola the pontifex, Cic. *de Am.* 1; and so too Cicero himself was entrusted by the father of Caelius with the young man's preparation for the bar, Cic. *pro Cael.* 9. The students, moreover, made trial of their legal knowledge and their powers of speech in moots and debating societies, Cic. *de Or.* i. 149. In later times this mode of education gave way to the lectures and exercises of professors of rhetoric. A boy began with *suasoriae*, e.g. *Deliberat Cicero, an Antonium deprecetur*, Sen. *Suas.* 6. This was an exercise in the *delibera-*

tivum genus of oratory. At a later stage he proceeded to *controversiae*, or exercises in the *iudicial genus*. Here is the subject of one of these. A young man was captured by pirates and his father refused to ransom him. The pirate captain set him free on condition that he married the captain's daughter. With the countenance of the young man's father the marriage took place. Subsequently a rich widow came on the scene. The young man's father orders his son to dismiss the pirate's daughter and marry the widow. On his son's refusal he disinherits him, Sen. *Contr.* i. 6. The students would argue the case on both sides. The criticism was naturally made that these themes were too remote from the practice of the courts, *materia abhorrens a veritate*, Tac. *Dial.* 35; and that on having to deal with the affairs of daily life the youthful barrister felt himself in another world than that in which tyrants order a son to cut off his father's head, or an oracle in a time of pestilence directs the sacrifice of half a dozen virgins, Petr. 1.

With us medicine is one of the learned professions. Such too was the view of the Greeks. Indeed, in the days of Philip of Macedon, one Menecrates of Syracuse was so elated with his skill in healing that he styled himself Zeus, and paraded in that character attended by a number of patients tricked out as Heracles, Hermes, &c., Athen. vii. 289 A. In Rome medicine was held in low esteem, though in the time of Pliny much money was made by practising it, Plin. xxix. 1.

The physician was almost invariably a Greek, usually either a freedman or a slave. Sometimes he had a number of pupils, and he gave them clinical instruction by taking them with him on his rounds, much to the distress of his patients. So Martial complains :—

Languebam : sed tu comitatus protinus ad me
Venisti centum, Symmache, discipulis.
Centum me tetigere manus aquilone gelatae :
Non habui febrem, Symmache ; nunc habeo. v. 9.

I felt slack, and begged the doctor to see me yesterday ;
With him came a hundred students ; on science bent
were they.

Each felt my pulse with icy hands, till I shivered.
That is how

I had not the fever yesterday ; I have the fever now.

But Martial is fond of making fun of the physicians.
Thus he writes :—

Lotus nobiscum est, hilaris cenavit ; et idem
Inventus mane est mortuus Andragoras.
Tam subitae mortis causam, Faustine, requiris ?
In somnis medicum viderat Hermocratem. vi. 53.

Last night he supped and jested at our side.
Now he lies cold in death. Ah, why ? they cried.
He dreamt he saw Sir Bolus, and he died.

From Martial this witticism has passed into most
languages. It may have been suggested to him by

a Greek epigram, of which the author was one
Lucilius, a pensioner of Nero :—

Ἑρμογένῃ τὸν ἱατρὸν ἰδὼν Διόφαντος ἐν ὕπνοις
Οὐκέτ' ἀνηγέρθη, καὶ περιάμμα φέρων.

Anth. Pal. xi. 257.

(*περιάμμα* means an amulet).

The Roman doctors often specialized, above all as oculists, for the Italians had great trouble with their eyes. Of other complaints mentioned in ordinary literature, fevers, colds, gout, dropsy, and indigestion are the most common. The usual medical treatment seems to have consisted in purging, the use of vomits, change of air, and hot or, as Antonius Musa used to prescribe, cold bathing. As at present, consumptive patients were sent to Egypt and to the Riviera. *Plin. Ep.* v. 19. Writing to Tiro, who suffered from weak health, Cicero, *Fam.* xvi. 18, enumerates as hygienic requirements πέψιν, ἀκοπίαν, περίπατον σύμμετρον, τρῖψιν, εὐλυσίαν κοιλίας ; good digestion, no over fatigue, moderate exercise, massage, no constipation. For τρῖψιν some editors read τέρψιν, 'in which,' says Mr. Tyrrell, 'one recognizes the characteristic tendency of medical advisers to tell their patients to keep their mind amused, while at the same time prescribing a régime which renders all amusement a sheer impossibility.'

Dentistry existed in Rome in very early times. The Twelve Tables contained provisions against extravagance at funerals, and among them a direction

that gold should not be thrown on the funeral pile. But an exception was expressly made of gold stopping in a tooth. This might lawfully be buried or burned with the corpse. *In lege cum esset 'neve aurum addito,' quam humane excipit altera lex 'cui auro dentes vincti escunt, ast im cum illo sepeliet uretve, se fraude esto,'* Cic. *de Leg.* ii. 60.

The question concerning 'the status of the actor' had not been raised in Rome. When the plays of Plautus and Terence were produced, the actor-manager was generally a freedman, and the rest of the company his slaves. Now and then an accomplished performer like Roscius was admitted to the intimacy of men of rank, and famous *pantomimi* were courted and caressed by the idle classes; but the player's occupation involved *infamia*, and finally fell under the ban of the church.

In the Middle Ages it was not uncommon for the younger son of a country gentleman to become a tradesman. The aristocratic contempt for trade arose in the seventeenth and eighteenth centuries. It was in no small degree due to the spread of classical education. The Roman sentiment is expressed by Cicero in *de Officiis*, i. c. 42, a most important passage in the history of manners. Commerce on a large scale he pronounces not discreditable; but retail traders are ignominious, *nihil enim proficiant, nisi admodum mentiantur*. This remark resembles Mr. Justice Maule's dictum that 'all trade savours of fraud.'

In London certain races have discovered an aptitude

for certain occupations. Thus baking is to a great degree in the hands of Germans, money-lending and greengrocery in the hands of Jews; most of the cheap restaurants are run by Italians; and Welsh names are prominent in the drapery trade. In Rome, as we have seen, the medical men were mostly Greeks; and so, it would appear, were the majority of the painters and sculptors. In engineering and in architecture the names which have come down to us are more frequently Roman names. When Pliny was governor of Bithynia, he wrote more than once to Trajan begging him to send an architect from Rome. To one of these requests Trajan replied with some tartness:—*Architecti tibi deesse non possunt. Nulla provincia est quae non peritos et ingeniosos homines habeat; modo ne existimes brevius esse ab urbe mitti, cum ex Graecia etiam ad nos venire soliti sint.* Plin. *Ep.* x. 40 [49]. In the classical period the business of finance had not yet fallen into the hands of the Jews, though as early as the age of Cicero they were accused of exporting gold from Italy, Cic. *pro Flacco*, 67. At that time the bankers and money-lenders were Roman citizens, apparently of the equestrian order, but behind them occasionally some great man was the real creditor. By such a subterfuge the solemn prig Brutus concealed from the world the fact that he was also the most pitiless of usurers.

NAMES ANCIENT AND MODERN

In England the custom of bearing a surname grew up subsequently to the Norman conquest. The surname was originally a mere description, usually of a man's occupation, as Smith, Taylor; or of his abode, as Hill, Leicester; or of his character or appearance, often by way of nickname, as Fox, Wolf, Scarlett, Greathead; or else it was a patronymic, as Jones, Thompson. The way in which what was once a description has ceased to be descriptive and become a mere label is satirized by James Smith of *Rejected Addresses* in his *Comic Miscellanies*, 2nd ed. i. 301.

Mr. Box, though provoked, never doubles his fist,
Mr. Burns in his grate has no fuel,
Mr. Playfair won't catch me at hazard or whist,
Mr. Coward was wing'd in a duel,

and so on. The same fate, as we shall see, befell the Roman *cognomina*.

But with us the Christian name was deemed the real name, and is alone recognized by the Church, as may be observed at a wedding. It was formerly the duty of a priest when christening infants to 'refuse to pronounce the same, if the parents or god-fathers do impose and give them ludicrous, filthy, or ill-sounding

names' (Ayliffe, 105). In our days the danger is rather that parents will choose a pretty name, which may later on prove inappropriate, as when a pale anaemic girl is called Rosie, or a loud, red-faced woman answers to the appellation of Lily. To avoid such incongruities a rough rule for parents to remember is that red babies generally become blondes, and yellow babies brunettes. If the name imposed at baptism was an unseemly one, Archbishop Peccham's Constitution directed it to be altered at confirmation (Gibson, 363). But even an innocent name could be altered at confirmation; 'and this was the case of Sir Francis Gawdie, late Chief Justice of the Court of Common Pleas, whose name of baptism was Thomas, and his name of confirmation Francis; and that name of Francis by the advice of all the judges *in anno* 36 Hen. VIII. he did beare and after used in all his purchases and grants' (Co. Litt. 3 a). In our Prayer-books the form of the confirmation service affords no opportunity for the bishop to pronounce a new name.

During the eighteenth century the custom arose of imposing two or more Christian names. Sometimes the mother's surname is utilized for one of these, and this seems a sensible plan. The practice, though a very natural one, of giving a boy merely the same Christian name as his father often causes confusion—a confusion increased when, to make sure, the name was given to more than one of the boys, as Scott was

'the second Walter, if not the third' in his father's family, and as Gibbon and his five brothers were all baptized Edward. Not a few alleged centenarians have owed their reputation to this practice, the baptismal date being really that of an elder brother.

The Greeks more wisely liked to alternate two names by calling a boy after his grandfather.

Ἰππόνικος Καλλίου καὶ Ἰππονίκου Καλλίας

AR. AV. 283.

But they were mistaken in supposing that a single name can sufficiently distinguish. Thus at the line

Quorsum pertinuit stipare Platona Menandro?

HOR. SAT. II. 3. 11.

the commentators are not agreed whether Plato signifies the dramatist or the philosopher. So too when Cicero (*ad Q. Fr.* iii. 1. 19) describes a letter as *Aristophaneo modo, valde mehercule et suavem et gravem*, Mr. Tyrrell notes that 'it is impossible to decide whether this means "as full of wit as Aristophanes the comic poet," or "as full of sound criticism as Aristophanes the critic."' It is odd that the use of patronymics, so common in Homeric times:

Εἰμ' Ὀδυσσεὺς Λαερτιάδης. OD. IX. 19.

never developed into a regular system of surnames; though to the last a Greek often described himself as e.g. Glaucon, the son of Ariston.

The Roman system of a *praenomen* or personal name, a *nomen* ending in *-ius*, designating the House

or *gens*, and a *cognomen* defining the branch of the *gens*, was one of the best ever invented. I mean as it existed say about B.C. 80. Originally in Rome also, it is said, one name was deemed enough. *Varro simplicia in Italia fuisse nomina ait. (Liber de Praenom. appended to Val. Max.)*. On the other hand under the Empire an absurd multiplicity of names came into vogue, and persons paraded under two gentile names, as Flavius Valerius Constantinus, like the double-barrelled names of our own day. A Gatling gun would sometimes be a more appropriate comparison, as in the case of the late Lord Lamington, whose original style was Mr. Alexander Dundas-Ross-Wishart-Baillie-Cochrane. But he was far outdone by the consul of A.D. 169, to whom was dedicated an inscription beginning

Q · POMPEIO · Q · F · QVIR · SENECONI
ROSCIO · MVRENAE · COELIO · SEX
IVLIO FRONTINO SILIO DECIANO
C · IVLIO · EVRYCLI · HERCVLANEO · L
VIBVLLIO · PIO · AVGVSTANO · ALPINO
BELLICIO · SOLLERTI · IVLIO · APRO
DVCENIO · PROCVLO · RVTILIANO
RVFINO · SILIO · VALENTI · VALERIO
NIGRO · CL · FVSCO · SAXAE · VRYNTIANO
SOSIO PRISCO

Thirty-eight names for one man, besides Q(uinti) F(ilio) QVIR (ina tribu).

The Roman habit of adoption also caused confusion. Properly the person adopted assumed the name of his adoptive father, appending to it an adjective in *-anus* formed from his original *nomen*. Thus when P. Cornelius Scipio adopted L. Aemilius Paulus, the young man became P. Cornelius Scipio Aemilianus. But this rule was often neglected. Even in Cicero's time we find 'Brutus, M. Brutus,' and 'Q. Caepio Brutus,' all used instead of the correct appellation Q. Servilius Caepio Iunianus. That so famous a personage always goes in history by a wrong name is like the way in which we commonly speak of 'Lord Bacon.' But at its best the Roman system compared favourably with ours. If you look at an announcement in the *Times* of a marriage or of a death, you will often find that the description of the father of the man who has died or been married takes up more space than the description of the poor creature himself. The Romans avoided this ineptitude by a practice of extreme neatness. Instead of describing Cicero as Marcus, son of Marcus Tullius Cicero, they simply wrote M. Tullius M. F. Cicero. In this way it was possible briefly to show a man's lineage by M. F. M. N. &c. Marci filius Marci nepos, &c. The regular place for expressing the lineage and the tribe was immediately after the *nomen*; and from this it is inferred that the use of a *cognomen* did not prevail before the time of Servius Tullius, by whom the division into tribes was introduced.

Instead of our hundreds of Christian names the Romans contented themselves with about a score of *praenomina*, and many of the great houses confined themselves to half a dozen. The Domitii Ahenobarbi are said to have found Lucius and Gnaeus enough for their wants; but the *notabilis varietas* of the succession of these names (Suet. *Nero*, 1), apparently was only the result of chance. The Claudian house did not go beyond Appius, Gaius, Decimus, Publius, Tiberius, and Lucius, and of these abandoned the last after two Claudii named Lucius had been convicted of brigandage and murder respectively (Suet. *Tib.* i). So after the condemnation of M. Manlius the *gens Manlia* resolved to discontinue the use of the *praenomen* Marcus (Livy, vi. 20). In like manner after Actium the senate forbade any Antonius to bear the name of Marcus (Plut. *Cic.* end; Dion, li. 19); and after the suicide of Cn. Piso the senate ordered the dead man's son Gnaeus to change his *praenomen* (Tac. *Ann.* iii. 17). So too in modern times the relatives of the assassin Ravallac were required to change their name; and in Scotland, early in the seventeenth century, the name of Macgregor was proscribed; and eighty years later the same fate was in contemplation for the name of Campbell. On the other hand, by way of honour, the Athenians directed that the names of Harmodius and Aristogiton should never be given to slaves (Gellius, ix. 2).

According to the author of the *liber de praenom.* 4,

some children got their *praenomina* after the fashion of Robinson Crusoe's man Friday. Lucius meant born when light was dawning. Manius was a name given to those born in the morning; though here he adds *vel ominis causa, quasi boni*. *Manum enim antiqui bonum dicebant*. He derives Gaius a *gaudio parentum*; Marcus, he says, means 'born in March'; Tiberius, 'born near the Tiber'; while Gnaeus *ob insigne naevi appellatus est*. (Mr. Mole, Mr. Wharton.) Of Quintus, Sextus, Spurius, the origin is obvious.

Like so many of our surnames, the *cognomina* were derived from occupations. The inventor of the pestle, *pilum*, received the name Pilumnus; and so Piso came from pounding, a *pisendo*; Fabius (a *nomen gentile*), Lentulus, and Cicero, meant growers respectively of beans, lentils, and chick-peas; and Bubulcus signified a skilful ploughman (Plin. *H. N.* xviii. 3). So now Miller, Bean, Vetch, Driver, are all names found in the Red Book. Or *cognomina* arose from personal descriptions or nicknames, as Ahenobarbus (Barbarossa) from the red beard said to be hereditary in that line of the Domitii (Suet. *Nero*, 1); as Paetus ('Blinking Sam', Piozzi, *Anecd.* 248), as Planius (a *nomen gentile*), Plautus (Flat-foot), Scaurus, Pansa, Varus (Plin. *H. N.* xi. 45 (105) 254); as Capito (Great-head), Naso (Nosey); and so Plutarch derives Cicero (c. 1) from an excrescence like a chick-pea on the nose. The most famous of all *cognomina* received various explanations. According to some the first

person called Caesar was so styled from having been brought into the world like Macduff, *caeso matris utero*; according to others, because at his birth the babe's head was already covered with hair, *caesaries*; others said, because the child had eyes like a cat's, *caesius*; while a fourth party maintained that he gained the name in later life from slaying an elephant with his own hands, for the Moors called an elephant *Caesar*. However the name arose, divus Julius had good luck when he inherited it; for in the Gallic tongue *Caesar* or some word like it signified 'Let him go,' *dimitte*. Now on one occasion during the campaigns in Gaul when Caesar was being carried off a prisoner, one of the enemy taunting him cried out, 'Caesar, Caesar,' on which his captor at once let him go. (See De Vit. *Onomasticon* s. v. Caesar.) The last story reminds one of the tale of *Oἰστis* in the Odyssey.

Of the *nomina* we have seen that some had an origin like that of the *cognomina*. Some were traced by the poets to mythical heroes, as the *domus Sergia* to Sergestus.

Our parish registers of Baptisms, Marriages, and Burials originated in an order of Thomas Lord Cromwell in 1538. Births and Deaths were not registered. Thus, though we commonly say that Shakespeare was born on April 23, 1564, all we really know is that he was baptized on April 26 of that year. Since 1837 births and deaths as well as marriages are recorded in the office of the Registrar General.

In Rome boys were named on the ninth day; girls (when they had *praenomina*) on the eighth day. (Macr. *S.* i. 16.) I presume in our reckoning these would be the eighth and the seventh day. But a boy was not entered on the register of citizens till he assumed the *toga virilis*. This delay would afford an opportunity of changing the *praenomen*, if thought desirable. Possibly this was the origin of altering the baptismal name at confirmation, for confirmation may be regarded as the religious assumption of the *toga virilis*. Marcus Aurelius, however, directed that the birth of free children should be registered at the Treasury of Saturn within thirty days *nomine imposito*. But for at least a century before this it had been customary to announce births, marriages, and divorces in the *acta diurna*, as we announce similar events in the *Times* or *Morning Post*. (Sen. *de Ben.* iii. 16; Suet. *Tib.* 5; *Calig.* 8, 36.) We can get a notion of the form these announcements took from Petronius, 53. *Tamquam urbis acta recitavit: 'vii kalendas sextiles in praedio Cumano, quod est Trimalchionis, nati sunt pueri xxx. puellae xl. . . eodem die: Mithridates servus in crucem actus est, quia Gaii nostri genio maledixerat.'*

As to women's names, our custom to which I have already referred of naming girls after flowers did not please the Romans. It is true that we find in Plautus *Bacch.* 83 *mea rosa* used as a term of endearment; but *lilium* was applied not to a fair girl, but to a murderous entrenchment (Caes. *B. G.* vii. 73). The

Neapolitan lady who married Arruntius Stella, consul A. D. 101, is styled Violantilla by Statius, and Ianthis by Martial. Her husband had previously celebrated her in verse under the name of Asteris. All three were, I presume, pet or poetical names. After her marriage a fountain in Stella's house was called after her *aqua Ianthea*. (Stat. *Silv.* i. 2. 25, 197; Mart. vi. 21; xii. 3. 12). But under the Empire women often had *cognomina*, and among them we find in the inscriptions appellations from flowers, such as Viola, Crocine, and Flora.

Originally Roman women had *praenomina*. These were either expressive of the lady's complexion, as Rutila, Caesellia, Rodacilla, Murrula, Burra; or mere adaptations of men's names, as Gaia, Lucia, Publia, Numeria. But of all female *praenomina* Gaia was the most distinguished. 'For the story goes that Gaia Caecilia, wife of king Tarquinius Priscus, was a famous wool-spinner, and thus it came about that brides, when asked their name at the bridegroom's door, always replied "Gaia"' (*Lib. de Praenom.* end). This, I suppose, refers to the beautiful salutation with which a bride greeted her husband on arriving at his house, *Ubi tu Gaius ego Gaia*. Perhaps Q. Scaevola was alluding to this custom when he asserted that it had not been usual for girls to bear *praenomina* before marriage (*Ibid.* 3). Be this as it may, the use of *praenomina* for women died out, and is only found exceptionally in inscriptions. Even Gaia had no

abbreviation of its own except a C turned the wrong way, C (Quintil. i. 7. 28).

In some cases, even in republican times, the *cognomen* was added, as Caecilia Metella; but as a general rule the gentile name was thought enough for a woman, as Tullia. Two sisters would be distinguished as Fabia maior, Fabia minor (Livy, vi. 34) more than two as Tertia, Quarta, &c. (Compare Cicero's joke about Servilia Tertia in Suet. *Jul.* 50.) I own that these arithmetical names seem painfully prosaic for a pretty girl, and contrast most unfavourably with such Greek names as Eunoe, Rhodopis, Glycerium, or with an old Roman *praenomen*, as Rodacilla. But pet names were supplied by diminutives, Tertulla, Quartilla, &c. 'Kiss the baby for me,' *Tulliolae* (or the like) *meis verbis suavium des* (compare Cic. *ad Att.* xvi. 11). In later times, as we have observed, *cognomina* for women became common. *Pupus* and *pupa* in some degree answered to our 'baby,' and PVP is sometimes found instead of a *praenomen* in children's epitaphs. But the word was applied to older children than our 'baby.' I cannot forbear quoting Forcellini on *pupa*. 'Translate dixere *pupas* imagunculas quasdam puellares, ex linteo insutas, tomento infarctas, vestibis amictas, quibus virgines in prima pueritia lusitare solebant.' This definition of *dolls* may pair off with Johnson's famous definition of *net-work*, as 'Anything reticulated or decussated, at equal distances, with interstices between the intersections.'

In early times, when a woman on marriage passed *in manum viri*, she ought on principle to have adopted his *nomen*; but I believe no trace of such a custom has been found. In historical times marriage with *manus* was rare. So instead of Domitia becoming Calpurnia on her marriage with L. Calpurnius Bibulus she is designated as Domitia Bibuli. Statius, it is true, gives the name of Etrusca to the high-born wife of Claudius Etruscus, a man who was originally a slave from Smyrna, *Silv.* iii. 3. But, I suppose, Etrusca is merely a poetical designation: just as Arruntius Stella, as we have seen, celebrated the lady whom he subsequently married under the name of Asteris.

As with us when Mr. Muggins gets rich he calls himself De Mogyns, so among the Greeks we find Simon, on coming into a fortune, blossom into Simonides, Lucian, *Somn. s. Gall.* 14. In Latin late in the Empire under Christian influence such names as Deogratias, Adeodatus, Quodvultdeus, arose, like our Praise-God-Barebones: and names of humility, such as Stercorius, which was borne by several bishops. A charming story of a pious Roman shoemaker named Deusdedit is related by Mr. Dudden in his *Gregory the Great*, i. 327.

It may here be noted that the ancients did not lay traps with the spelling of names, as we do with Marjoribanks, Arcedeckne, and some others. Fford and Ffolliott are mere affectations, arising from the fact that F used to be written ff.

A freedman received on manumission the *praenomen* and *nomen* of his former master. When Dionysius, a slave seemingly of Atticus, was set free, he was given the *praenomen* Marcus, out of compliment to Cicero, *ut est ex te et ex me iunctus Dionysius, M. Pomponius*, (Cic. *ad Att.* iv. 15. 1). It is generally supposed that Horace's father had been a slave of the colony of Venusia, and derived his name from the *Horatia tribus* in which Venusia was enrolled. One may speculate with some curiosity as to what was the nationality by birth of Horace's father. That Horace was of Semitic extraction was suggested to me by my brother, the late Major Platt, R.A., who instanced Terence, Lucian, and Heine, as exemplifying the satiric outlook on life produced by the contact of Semitic blood with western civilization. Other names will occur to the reader. It might be added in support of this view that in his exaltation of the contemplative life and his ideals generally Horace was not in sympathy with the Roman character. Though his poems were read in schools and delighted men of letters, it may be doubted whether they ever touched the heart of the Italian people. The poet himself felt that he had failed to gain popularity, as we may infer from such expressions as *odi profanum volgus* and *mihi . . . Parca non mendax dedit et malignum spernere volgus*. Among the verses scribbled on walls in Pompeii even so abstruse a poet as Lucretius is represented, but not a line from Horace has been

found. However, it is idle to pursue a speculation where we can never get beyond conjecture.

The custom of a freedman assuming the *praenomen* and *nomen* of his former master must have added to the difficulties, or shall we say to the opportunities, of Roman genealogists. The paucity of *praenomina*, and the frequency of adoption must have had the like effects. 'The so-called adoption by will appears to be really appointment of heir with direction to bear testator's name.' (1 Roby, *Roman Private Law*, 59.) Thus a woman was competent to make such a testamentary disposition, and the future Emperor Galba was thus 'adopted' by his stepmother (Suet. *Galba*, 4). Naturally the change of name was sometimes disliked. 'I see,' writes Cicero, *Att.* vii. 8, 'that Livia has made Dolabella heir to a ninth share of her estate, with a direction to change his name. It is a social problem whether a young noble should change his name to take under a woman's will. But we shall be able to solve it when we ascertain the value of the share.' The reader may remember that in Miss Burney's *Cecilia* the story turns on the condition in the Dean's will that Cecilia's husband should assume the name of Beverley.

In addressing a man the use of the *praenomen* was a sign of familiarity:

Quinte, puta, aut Publi, gaudent praenomine molles
Auriculae.

HOR. *Sat.* ii. 5. 32.

though Mr. Tyrrell rejects this view, and Dr. Reid suggests that the address by one name only was the familiar style. (Cic. *ad Fam.* vii. 32. 1.) *Dominus* for 'Sir' first appears in Seneca, *Epist.* 3 *obvius si nomen non succurrit dominos salutamus*. This word came also to be attached to the name, and we find in Apuleius *Luci domine*, 'Mr. Lucius.' Augustus would not allow the citizens to style him *dominus*, 'lord,' and forbad the use of such flattering terms, *huiusmodi blanditias*, in the imperial family, Suet. *Aug.* 53. Tiberius followed his example. In Phaedrus ii. 5 he is styled *dominus*, not as emperor, but as master of the officious steward. Later emperors had no such scruple. When Domitian dictated a circular letter in the name of his ministers, he began thus, 'Our Lord and God commands,' *Dominus et deus noster sic fieri iubet*, Suet. *Dom.* 13. English supplies no word for 'Mademoiselle,' when the lady's name is unknown; and *domina* so often means lady-love, that a Roman who addressed her thus, at any rate under the republic, might have incurred the risk of committing an error something like that made by Lady Chesterfield, who, explaining that she was now less stout, said, 'Moi, je ne suis pas grosse maintenant, mais je l'étais avant mon mariage.' (F. Leveson Gower, *Bygone Years*, 110.) To all such equivoques the Romans were singularly alive, Cic. *Fam.* ix. 22; Quintil. viii. 3. 44. Under the Empire a girl was styled *domina* from the age of fourteen, Epict. *Enchir.* 62 [40]. A servant would use

erus and *era* of his master and mistress ; other persons he addressed simply by their names.

Like Mr. Shandy, the ancients thought that names have a lucky or unlucky signification (cf. Petron. 60 end) ; and in a levy the consuls took care that the first men enlisted should be *bono nomine* (Cic. *Div.* i. 102 ; comp. Herod. ix. 91 ; Tac. *Hist.* iv. 53). After the assassination of Caligula, people remarked that every C. Caesar, from the victim of Marius and Cinna onwards, had met with a violent death, *ferro periisse*, Suet. *Calig.*, end. This, however, was not true of the dictator's father, who died suddenly while dressing in the morning. (Plin. *N. H.* vii. 53 (54) 181).

A like sentiment existed as to the names of places. Thus the Greeks changed the Axine to the Euxine Sea, and thus Epidamnus is said to have been changed to Dyrrachium, *Romani nomen mutavere, quia velut in damnum ituris id omen visum est* (Mela, ii. 3, end). Such dislike to unpleasant associations with a name is natural enough. Every one recollects how, after the murders committed by Palmer the poisoner at Rugeley, the inhabitants of that town petitioned the prime minister for leave to alter the name ; and how the prime minister consented, provided he was permitted to choose the new name, and then blandly suggested to the deputation that the place should be styled after himself 'Palmerston.' The dwellers on the south side of Euston Square, after a famous

murder had been perpetrated there, were more successful in effecting a change of name.

The opposing influences of scientific differentiation and of sentiment manifest themselves most conspicuously in the nomenclature of the places where people live. Of the first we get the result in 'Twenty-first Street, Seventh Avenue,' and the like, in New York, the streets running East to West, and the avenues North to South; while sense and convenience are sacrificed to sentiment by the English fashion dear to the suburban mind of distinguishing each little villa by some such name as 'The Lilacs' or 'The Laburnums.' Athenaeus ii. 5. 37b has a story how a house was styled *Τριήρης*, because some young men got drunk in it, and fancying they were on board a ship in a storm, threw all the furniture out of the window. After his defeat at Actium Antony called the house into which he retired in a fit of misanthropy his Timonium, Plut. *Ant.* 72, p. 138. But as a rule the Romans denominated an *insula* or block of flats after the proprietor, as *insula Sertoriana*. A man's country residence they described by reference to the nearest town, as *Catuli Cumanum*; or by appropriating the name of the town, as *Misenum* for villa at Misenum; or still more vaguely by the name of the inhabitants of the district, as Horace, *Satis beatus unicus Sabinis* (see Mayor ad Plin. *Ep.* iii. 4. 2). His town house (*domus*) they merely designated by the quarter in which it was situated. Sex. Pompeius utilized this

vague method of designation for a pun at the time of the peace of Misenum; *qui haud absurde, cum in navi Caesaremque et Antonium cena exciperet, dixit, in carinis suis se cenam dare; referens hoc dictum ad loci nomen, in quo paterna domus ab Antonio possidebatur.* (Velleius ii. 77.)

With this lack of precision in describing place one may contrast such awkward attempts at accurate definition of time as Cic. *ad Q. Fr.* iii. 2. 1. *Postridie autem eius diei qui erat tum futurus cum haec scribebam ante lucem* for 'the day after tomorrow: it is now nearly dawn as I write.' (Tyrrell.)

SOME MORE PROVERBIAL PHRASES

Byways in the Classics contains a number of English proverbial sayings with classical equivalents. It was there remarked that the phrases compared were in many cases clearly independent of each other; and that where there was a resemblance between them, the question arose whether this was due to borrowing, or was merely the result of two or more persons accidentally hitting on the same expression. But as I have been asked why I included 'evil communications corrupt good manners,' which is a direct translation from the Greek, perhaps I had better illustrate the suggested classification by a few examples.

'Carrying coals to Newcastle' conveys the same thought as its Greek equivalent, but by a purely English image. On the other hand 'Welcome the coming, speed the parting guest,' 'Both in the same boat,' 'One swallow makes no summer,' are all classical expressions. Of these the first is a direct translation from Homer. As regards the other two the case is not so clear. Judging from similar sayings, such as 'having an oar in the boat,' I should suppose that 'both in the same boat' occurred to Englishmen independently of Cicero and Livy: (according to the N. E. D. both these expressions are first found in the sixteenth century).

But when Lord Chesterfield writing to his son's widow says, 'If I may use a vulgarism, one swallow makes no summer'; I have little doubt that the English vulgarism should be traced to the Greek philosopher; who was widely read here for centuries, at any rate in a Latin version.

A study of such phrases will throw considerable light on the influence exercised by the classical literatures not only on professional scholars, but generally on English thought and speech, and will show how familiar were formerly some authors now comparatively neglected, notably St. Jerome and Plutarch.

As to the phrases given here and in *Byways in the Classics*, nearly all of them were met with directly or indirectly in the course of ordinary reading. I purposely refrained from consulting dictionaries of sayings and proverbs, published within the last twenty years; and gained only four or five examples from older collections of the kind. I have to thank friends who have kindly sent me phrases, though but few of these have been adopted. The reason is that I tried to confine myself to proverbial or quasi-proverbial expressions and catch words. Thus *πῶς γὰρ οὐ*; for 'Of course' is clearly outside my purpose. But when a courteous correspondent suggests for 'No Offence' *φθόνος μὲν οὐδεὶς* from Plut. *Artax.* 15. 3, I am in doubt whether to admit it. In this case, however, I think the Greek rather means 'You are quite welcome to it.'

Le style est l'homme même.

Non sine causa Graeci prodiderunt, 'Ut vivat,
quemque etiam dicere.' *Quintil.*, xi. i. 30.

Apud Graecos in proverbium cessit, 'Talis hominibus
fuit oratio, qualis vita.'

SENECA, *Epist.* cxiv. i.

See PLAT. *Rep.* 396B, 400D; *Cic. Tusc.* v. 47.

There is no smoke without fire.

Flamma fumo est proxuma. *PLAUT. Curc.* i. i. 53.

Good wine needs no bush.

Proba merx facile emptorem reperit.

PLAUT. Poen. i. 2. 129.

'In vino veritas.'

Οἶνος καὶ ἀλήθεια.

Οἶνος καὶ παῖδες ἀληθείς.

See STALLBAUM ad PLAT. *Symp.* 217E.

A hair of the dog that bit you.

Οἶνω τὸν οἶνον ἐξελαύνειν. *ANTIPHANES, Meineke*, iii. 139.

His bark is worse than his bite.

Adiecit deinde quod apud Bactrianos vulgo usurpa-
bant, canem timidum vehementius latrare quam
mordere.

CURTIVS, vii. 4.

Dog won't eat dog.

Canis caninam non est.

VARRO, L. L. vii. 31.

The dog is turned to his own vomit again.

Qui a bu boira.

Ut canis a corio nunquam absterrebitur uncto.

HOR. Sat. ii. 5. 83; cf. *THEOCR.* x. 11;

LUC. adv. Ind. 25.

To get butter out of a dog's mouth.

Lupo agnum eripere postulant. *PLAUT. Poen.* iii. 5. 31.

Esurienti leoni ex ore exsculpere praedam.

LUCIL. ap. NON. s. v. exsculpere.

Sitting on the fence; between two stools.

Atqui soles duabus sellis sedere.

Laberius to Cicero.

SEN. Contr. iii. 18 end.

Every cloud has a silver lining.

Sed inter vepres rosae nascuntur.

AMM. MARC. xvi. 7. 4.

Time and tide wait for no man.

Ὁ γὰρ καιρὸς πρὸς ἀνθρώπων βραχὺ μέτρον ἔχει.

PIND. Pyth. iv. 508.

Needs must when the devil drives.

Τὰς τῶν κρατούντων [ἀμαθίας φέρειν χρεών].

CIC. ad Att. ii. 25, from *EUR. Phoen.* 396.

Every man to his taste.

Suam cuique sponsam, mihi meam; suum cuique
amorem, mihi meum. ATILIUS in Cic. *Att.* xiv. 20.

Trahit sua quemque voluptas. VIRG. *Ecl.* ii. 65.

♡

Noblesse oblige.

Admonebitur quibus imaginibus oneretur.

PLIN. *Ep.* iii. 3. 7, and Mayor's note.

♡

He had his jest, and they had his estate.

Tanti putant caput potius quam dictum perdere.

SEN. *Contr.* ii. 12 (end).

Quintilian vi. 3. 28 has: illud propositum, potius
amicum quam dictum perdendi.

♡

There's no eye like the master's eye.

Καὶ τὸ τοῦ Πέρσου . . . ἀπόφθεγμα εὖ ἂν ἔχου. 'Ο μὲν
γὰρ ἐρωτηθεὶς τί μάλιστα ἵππον πιαίνει; ὁ τοῦ δεσπότου
ὀφθαλμός, ἔφη. AR. *Oecon.* i. 6. 4.

Oculus et vestigia domini, res agro saluberrimas.

COLUMELLA, iv. 18. 1; iii. 21. 4.

Frons occipitio prior est.

CATO, *R. R.* 4; cf. PLIN. xviii. 6. 31.

♡

There is money in it.

Habet haec res panem. PETRON. 46; cf. AR. *Nub.* 648.

Τί δέ μ' ὠφελήσουσ' οἱ ῥυθμοὶ πρὸς τάλφιστα;

Praise from Sir Hubert, that were praise indeed.

Laetus sum laudari me abs te, pater, a laudato viro.

NAEVIUS ap. CIC. *Tusc.* iv. 67.

JOHNSON. True. When he whom everybody else
flatters flatters me, I then am truly happy.

MRS. THRALE. The sentiment is in Congreve,
I think.

JOHNSON. Yes, Madam, in 'The Way of the
World' [iii. 12].

If there's delight in love, 'tis when I see

That heart which others bleed for bleed for me.

BOSWELL, *Johnson*, April 21, 1773.

The original of the English phrase occurs in Morton,
A Cure for the Heartache, v. 2. Approbation from
Sir Hubert Stanley is praise indeed.

♡

Beauty is but skin-deep.

Nimium ne crede colori.

VIRG. *Ecl.* ii. 17.

♡

All cats are grey in the dark.

Πᾶσα γυνή, τοῦ λύχνου ἀρθέντος, ἡ αὐτή ἐστι.

PLUT. *Coniug. Praec.* 144.

♡

Against the grain.

Invita Minerva, ut aiunt, id est adversante et re-
pugnante natura. CIC. *de Off.* i. 110.

K

Topsy-turvy.

*Ἀνω ποταμῶν.

CIC. *Att.* xv. 4. 1; LUC. *D. Mort.* vi. 2; from EUR. *Med.* 410.

♫

They swore by me.

Καὶ ὅλως ὅρκος αὐτοῖς ἦν ἐγώ.

LUC. *Catapl.* 11.

♫

To lend a hand.

Praebuerim sceleri brachia nostra tuo.

OID. *H.* vii. 126.

So Lewis and Short; but Forcellini explains rightly:
dare manus et cedere scelus facienti.

♫

Go for your husband; walk into him.

Perge in virum.

PLAUT. *Men.* iv. 2. 47.

♫

To die game.

*Ὅρθαν τὰν ναῦν et ἀπαξ θανεῖν.

CIC. *Q. Fr.* i. 2. 13.

♫

One nail drives out another.

*Ἦλψ τὸν ἥλον, παττάλῳ τὸν πάτταλον. Cf. LUC. *Apol.* 9.

Etiam novo quidam amore veterem amorem, tamquam clavo clavum, eiciendum putant.

CIC. *Tusc.* iv. 75.

♫

To return the compliment.

Referre gratiam.

CIC. *Q. Fr.* ii. 3. 2; *p. Sulla*, 47; PLAUT. *Rud.* 1222.

Give him as good as he brought.

Illud e trivio, 'Cum dixeris quod vis, audies quod non vis'; aut, si tibi videtur vulgare proverbium, lege illud Homericum:

*Ὅπποῖόν κ' εἶπησθα ἔπος, τοῖόν κ' ἐπακούσῃς.

II. xx. 250; HIERON. *Apol. adv. Ruf.* 568.

Αἶκ' εἶπῃς τὰ θέλεις, ἢ κεν ἀκούσῃς τὰ κεν οὐ θέλεις.

ALCAEUS, 82 [85] Bergk.

♫

Much ado about nothing.

Arcem facere e cloaca.

CIC. *Planc.* 95.

♫

A storm in a teacup.

Excitabat enim fluctus in simpulo, ut dicitur.

CIC. *Leg.* iii. 36.

♫

You cannot make a silk purse out of a sow's ear.

Non enim ex omni ligno, ut Pythagoras dicebat, debet Mercurius exsculpi.

APUL. *Apol.* 476.

Tritum vulgi sermone proverbium, Oleum perdit et impensas qui bovem mittit ad ceroma.

HIERON. *Epist.* 57 (317).

♫

Too many cooks spoil the broth.

Hinc illa infelix monumenti inscriptio, turba se medicorum perisse.

PLIN. xxix. i. 11 (5).

Πολλοὶ στρατηγοὶ Καρίαν ἀπώλεσαν.

DIOG. vii. 72.

Jack of all trades and master of none.

Πόλλ' ἡπίστατο ἔργα κακῶς δ' ἡπίστατο πάντα.

Margites: PLAT. *Alc. sec.* 147 B.

♪

You may bring a horse to the water, but you cannot make him drink.

Stultitiast, pater, venatum ducere invitas canes.

PLAUT. *Stich.* 139.

♪

Custom is second nature.

Consuetudo quam secundam naturam pronuntiavit
usus.

MACR. *Sat.* vii. 9. 7.

♪

Hanging by a thread.

Hac noctu filo pendebit Etruria tota.

ENNIUS ap. MACR. *Sat.* i. 4. 18.

♪

To get oneself into a hole.

Ne te sciens prudensque eo demittas, unde exitum
vides nullum esse.

CAELIUS in CIC. *Fam.* viii. 16.

Ad incitas redactust.

PLAUT. *Trin.* 537.

♪

Let bygones be bygones.

What is done cannot be undone.

It is of no use crying over spilt milk.

Ἄλλὰ τὰ μὲν προτετύχθαι ἐάσομεν, ἀχνύμενοί περ.

II. xviii. 112; CIC. *Att.* x. 12.

Μόνου γὰρ αὐτοῦ καὶ θεὸς στερίσκεται,

ἀγένητα ποιεῖν ἄσος' ἂν ἢ πεπραγμένα.

AGATHON in AR. *Eth. N.* vi. 2. 6. See SOPH. *Trach.* 743;

ORELLI ad HOR. *C.* iii. 29. 47; *Par. Lost.* ix. But past,
who can recall, &c.

♪

It's all the same to Sam.

Οὐ φροντὶς Ἴπποκλείδῃ.

HEROD. vi. 129.

Τί γὰρ αὐτῷ μέλει;

CIC. ad *Att.* xii. 2.

♪

A cure for sore eyes.

Numquam tibi oculi doloissent, si in repulsa Domitii
vultum vidisses.

CAELIUS, CIC. *Fam.* viii. 14. 1.

♪

Awfully fond of you.

Ἐκπαγλ' ἐφίλησα.

HOM. *Il.* iii. 415.

♪

A blooming tear.

Θαλερόν δέ οἱ ἔκπεσε δάκρυ.

HOM. *Il.* ii. 266.

♪

Keep a corner for the pudding.

Κελεύων πλακοῦντι καταλιπεῖν χώραν.

PLUT. *de San. Tu.* 123; cf.

Semperque locus fit inanis edendo. OVID, *Met.* viii. 842.

♪

Add to equivalents in *Byways in the Classics.*

The burnt child dreads the fire.

P. 5.

Παθὼν δέ τε νήπιος ἔγνω.

HES. *Op.* 218; cf. HOM. *Il.* xvii. 32, PLAT. *Symp.* 222B.

To shut the stable door after the steed is stolen. p. 13.
Sero clipeum post vulnera sumo. OVID, *Trist.* i. 3. 35.



No rose without a thorn. p. 18.
Ubi uber ibi tuber. APUL. *Flor.* iv. n. 18.



One must not look a gift horse in the mouth. p. 22.
Noli de gratuito munere iudicare et, ut vulgare proverbium est, equi dentes inspicere donati.
HIERON, *Prol. Comment. in Ep. ad Ephes.* 538.



Out of the frying pan into the fire, p. 22.
De fumo, ut aiunt, in flammam.
(cf. PLAT. *Rep.* 569B); AMM. MARC. xxviii. i. 26.



The round peg in the square hole. p. 33.
Ἄρμὸς πονηρὸς ὥσπερ ἐν ξύλῳ παγείς. EUR. *Erechtheus*.



Cherchez la femme. p. 36.
Nulla fere causa est in qua non femina litem Moverit. JUV. vi. 242.



Ibid. p. 3. *A man is as young as he feels; a woman as she looks.*

substitute :

There is nothing either good or bad but thinking makes it so. Hamlet, ii. 2.

And why beholdest thou the mote that is in thy brother's eye, &c. p. 4.

In the seventeenth century one Abraham Ecchellensis edited the Arabic and Syriac texts of *Ruth* in a polyglot Bible. His performance was severely criticized by Valérien de Flavigny, the professor of Hebrew in the University of Paris; and referring to the attacks made by Ecchellensis on other Biblical scholars, M. de Flavigny quoted the above verse from the Vulgate: *Quid vides festucam in oculo fratris tui, et trabem in oculo tuo non vides?* Ecchellensis replied in a rage: *Tu vero Hebraicae linguae professor, illiusque textus importune ad stomachum usque defensor ac rabula, sacrosancti evangelii sacrosanctaverba impietate inaudita turpas, foedas, et spurce illis abuteris;* and concluded six angry pages with the remark that M. de Flavigny's character might only too easily be conjectured from his language. Then for the first time M. de Flavigny discovered that, when his review was in the press, the first letter of the word *oculo* had accidentally dropped out. It is said that his bitterness at the mistake had not abated after the lapse of thirty years.

BAYLE, s. v. *Ecchellensis*; BURTON, *The Bookhunter*, 66.

SOME MORE MOTTOES

For a College 'Rag.'

Foeda est et intemperans licentia scholasticorum;
irrupunt impudenter et prope furiosa fronte pertur-
bant ordinem. AUGUST. Conf. v. 8.

[The technical term for 'rags' would seem to be
eversiones, c. 12.]

For Woman Students.

Penitus quae tota mente laborant. CATULL. lxii. 14.

For a Public-School Boy.

Ludere doctior. HOR. C. iii. 24. 56.

For a Scrum at Football.

Luctandum in turba. HOR. Sat. ii. 6. 28.

For the Crowd chasing the Referee.

Facienda iniuria tardis. *Ibid.*

For the Captain of the Eleven.

Is nobis eas centurias conficiat. CIC. Fam. xi. 16.

For the Channel Swimmers every August.

Tendebantque manus ripae ulterioris amore.
VIRG. Aen. vi. 314.

For the Four-in-hand Club.

Quadrigis petimus bene vivere. HOR. Epist. i. 11. 29.

For a man whose wheel is punctured.

Si rota defuerit, tu pede carpe viam.
OVID, Ars Am. ii. 230.
(Communicated by Mr. H. C. Prideaux.)

For Mr. —, the Sculptor.

Caelum ipsum petimus stultitia. HOR. C. i. 3. 38.

For a Tripper at Brighton.

Conducto navigio aequae
Nauseat ac locuples quem ducit priva triremis.
HOR. Epist. i. 1. 92.

For the Vulgar Rich.

Magis illa iuvant, quae pluris emuntur. JUV. xi. 16.
Quaerimus non quale sit quidque, sed quanti.
SEN. Ep. cxv. 10.

*For separate 'tubs' instead of a common
bathroom.*

Atque omni proprium thalamo mare.
STAT. Silv. ii. 2. 74.
(Communicated by Mr. E. A. Eade.)

For a German Professor.

Natione magis quam ratione barbarus. VELL. ii. 108.
(Communicated by W. W. F.)

For the Prospectus of the — Mine.

Ostendit quod iam praefoderat aurum.

OVID, *Met.* xiii. 60.

(Communicated by Mr. S. P. Platt.)

For 'Pragmatic' Philosophers.

Ut expedit, esse putemus.

OVID, *Ars Am.* i. 637.*For the Salvation Army.*

Μήστορες ἀντήρς.

HOMER, *Il.* iv. 328.

(Literally, 'devisers of the War Cry.')

[From a letter to the *Spectator* by Mr. E. H. Blakeney.]*For the G. W. R.*

At nunc, quae solidum diem terebat,

Horarum via facta vix duarum. STAT. *Silv.* iv. 3. 36.*For Piccadilly in April.*

Hic primus labor incohare sulcos

Et rescindere limites et alto

Egestu penitus cavare terras. STAT. *Silv.* iv. 3. 40.*For Trams in the High Street, Oxford.*

Omnibus hoc vitium est.

HOR. *Sat.* i. 3. 1.*For a Dull Novelist.*

Litterae tuae mihi somnum attulerunt.

CIC. *Att.* ix. 7. end.*For an Artist's Model.*

Sedet, aeternumque sedebit

Infelix.

VIRG. *Aen.* vi. 617.*For a daughter who, when her father was beating her mother, threw a plate at his head.*

Miseris succurrere disco.

VIRG. *Aen.* i. 630.*For a dripping motor-bus.*

Cuius odorem olei nequeas perferre . . .

Callibus instillat.

HOR. *Sat.* ii. 2. 59, sqq.*For Cabby commenting thereon.*

Veteris non parvus aceti.

Ibid.

(These three communicated by Mr. E. A. Eade.)

For the Fee in respect of a fashionable operation.

Appendices maioris muneris.

LIVY, xxxix. 27.

For 'the merry month of May.'

Bruma rigens ac nescia vere remitti.

For a Paragon.

Tu mille procos intacta fugares.

STAT. *Silv.* iii. 5, 8.*For the British Empire.*

Quae copiis et opibus tenere vix possumus, ea mansuetudine et continentia nostra, sociorum fidelitate teneamus.

CIC. *Fam.* xv. 3.*For the Blue Water School.*

Existimat enim, qui mare teneat, eum necesse esse rerum potiri.

CIC. *Att.* x. 8. 4.

For Textual Critics.

Torquemur miseri in parvis.

Aetna, 256.

For an Opponent of Classical Education.

An tu putas sanum, qui . . . iubet Athenas tacere?

SENECA, *Epist.* xciv. 62.

For a Borrower.

Est animi ingenui, cui multum debeas, eidem plurimum
velle debere.

CIC. *Fam.* ii. 6. 2.

For a Visit to a Country House.

Plures dies efficiendis pontibus absumpti.

TAC. *Ann.* ii. 8.

A few days after this occurred to me I received
from Mr. Arthur Maude a suggestion for a country
town.

O colonia, quae cupis ponte ludere longo.

CATULL. xvii. 1.

And from Mr. E. A. Eade a suggestion for a dinner
without Bridge to follow,

Pontificum potiore cenis.

HOR. *C.* ii. 14. 28.

Mr. Eade also proposed :

*For Young Men who go to a Dance only for
the Supper.*

Iuventus

Non tantum Veneris quantum studiosa culinae.

HOR. *Sat.* ii. 5. 79.

This line was used in *Byways in the Classics*, p. 32,
to match *Cupboard Love*.

As may be seen, this collection of Mottoes is much
indebted to Mr. Eade, in whom the dust of Lincoln's
Inn has not obliterated the classical training of
Winchester and New College. When these pages
meet his eye, he will be amused (and I hope the
reader not offended) by my recalling to him some
verses, our joint production many years ago. We
were in the Lincoln's Inn Common Room, enjoying
a respite from our legal labours, when the conversation
turned on poetical advertisements, and Mr. Eade and
I improvised this specimen :

The Prince of Wales he uses it,
The Princess and the Queen,
The Royal Family all use
The Fragrant Florilene.

The Sultan never uses it,
His teeth are never clean,
The Moslem dog declines to use
The Fragrant Florilene.

And thus he lives beset with foes,
His sword he ne'er can sheath,
He has the Russ upon his flank,
The tartar on his teeth.

SOME MORE MODERN APPLICATIONS OF THE CLASSICS

CLASSICAL quotation is the parole of literary men all over the world. BOSWELL, *Johnson*, May 8, 1781.

Proud of his learning (just enough to quote).
Don Juan, xiii. 91.

CAESAR, *B. G.* i. 1.

In January, 1818, in the House of Lords, Philip Henry, fourth Earl of Stanhope, 'delivered a speech good in language but strange in composition, in which he called France a conquered, abject, and despicable country, and lamented that the first sentence in Caesar had not been made the leading article of the Treaty of Paris:

Gallia est omnis divisa in partes tres.'

LORD HOLLAND, *Further Memoirs*, 261.

This language naturally gave rise to great indignation in France. Lady Stanhope, who was then residing in that country, found it prudent to return to England; and it would seem that Lord Stanhope himself, under stress of menaces and challenges, finally was forced to eat his own words.

CICERO, *de Orat.* ii. 346; VIRGIL, *Ecl.* i. 72.

Shortly after the collapse of his fortunes Sir Walter Scott wrote in his journal:

'April 28, 1826. The flourishing plantations around me are a great argument for me to labour hard.

Barbarus has segetes?

I will write my finger-ends off first.' And a little later:

'May 13. Some praise, however, and from some people does at once delight and strengthen the mind; and I insert in this place the quotation with which Lord Chief Baron Shepherd concluded a letter concerning me to the chief commissioner:

Magna etiam illa laus et admirabilis videri solet, tulisse casus sapienter adversos, non fractum esse fortuna, retinuisse in rebus asperis dignitatem.'

VIRGIL, *Ecl.* i. 6.

Parnell's first greeting to me, as I entered the prison yard, was characteristic, and dispelled my dreams of a haven of rest.

'O'Brien of all the men in the world. You are the man we wanted,' he said, and with the chuckle with which he always passed off a quotation as if it were a successful joke,

'Deus nobis haec otia fecit.'

And he begged me during the dinner hour to draft
a No-Rent Manifesto.

W. O'BRIEN, *Recollections*, 362, Oct. 1881.

VIRGIL, *Ecl.* i. 11.

When Mr. Edmund Burke showed Johnson his
fine house and lands near Beaconsfield, Johnson
coolly said,

Non equidem invideo, miror magis.

BOSWELL, *Johnson*, April 17, 1778.

VIRGIL, *Ecl.* iii. 111.

He [Dr. Johnson] can amuse himself at times with
a little play of words, or rather sentences. I remember,
when he turned his cup at Aberbrothick, where we
drank tea, he muttered

Claudite iam rivos, pueri.

BOSWELL, *Hebrides*, Oct. 3.

It may be remembered that Johnson was by his
own confession 'a hardened and shameless tea-
drinker.'

VIRGIL, *Ecl.* ix. 33.

Me quoque dicunt

Vatem pastores; sed non ego credulus illis.

Bentley in the preface to his edition of *Paradise Lost*
applied this quotation to himself, and thus gave rise
to the epigram

How could vile sycophants contrive

A lie so gross to raise,

Which even Bentley can't believe,

Though spoke in his own praise?

Bishop Monk considered these lines witty; but Prof.
Jebb called them doggerel, and no doubt Bentley
thought so too.

VIRGIL, *Georg.* ii. 132.

In talking over the subject of American slavery
Mr. Everett observed in a tone of tender self-pity,
that we in England did not really understand the
matter, and could not feel at our distance how im-
possible it was to associate with the negroes, they
smelt so abominably. 'Ah,' retorted Sydney Smith
without a moment's hesitation,

'Et, si non alium late iactaret odorem,

Civis erat,

(*laurus erat* is Virgil's expression;)

that, Sir, may be a reason for not inviting him to
a crowded evening party; but it is no reason for
refusing them their freedom.'

SIR F. DOYLE, *Reminiscences*, 60.

VIRGIL, *Aen.* i. 150.

At the trial at bar of the Mayor of Bristol for
neglect of duty in the terrible riots of 1832, in the

course of his speech for the prosecution the Attorney-General, Sir T. Denman, said:—

‘Among all the devices proposed, almost the only one resorted to to restrain this very dreadful tumult, described by the mayor himself as one of the most painful scenes which had ever been exhibited, was to get a dissenting minister, a gentleman, I believe, of great respectability and great power of eloquence, to go and make a speech to these persons. The preacher must have been dreaming of the lines in Virgil,

Iamque faces et saxa volant : furor arma ministrat :
Tum pietate gravem ac meritis si forte virum quem
Conspexere, silent ;

but unfortunately the populace were not classical.’

2 Modern State Trials, 286.

The reader will remember how the Flavian army received the *intempestiva sapientia* of Musonius Rufus. *TAC. Hist. iii. 81.*

VIRGIL, *Aen. i. 199.*

The uncle and nephew at times almost conversed in Virgil. When Fox was suffering under the dropsy which killed him, Lord Holland tried to cheer him with

Dabit deus his quoque finem.

‘Aye’, he replied with a faint smile, ‘but *finem*, young one, may have two senses.’

TREVELYAN, C. J. Fox, 302 n.

VIRGIL, *Aen. iii. 44.*

I would add to *Byways in the Classics*, p. 52, the Letter to his Father from Savonarola, April 25, 1475, just after he joined the Dominicans.

‘The motives by which I have been led to enter into a religious life are these: the great misery of the world ; the iniquities of men ; their rapes, adulteries, robberies ; their pride, idolatry, and fearful blasphemies ; so that things have come to such a pass, that no one can be found acting righteously. Many times a day have I repeated with tears the verse,

Heu ! fuge crudeles terras, fuge litus avarum.’

VILLARI, Savonarola and his Times, i. 343.

VIRGIL, *Aen. iv. 165.*

Speluncam Dido dux et Troianus eandem
Deveniunt.

I regret that in *Byways in the Classics*, p. 52, the following lines were given not quite accurately. I here reproduce the authentic version.

Virgil, whose epic song enthral,
(And who in song is greater ?)
Throughout, his Trojan hero calls
Now ‘Pius’ and now ‘Pater.’

But when, the worst intent to brave,
With sentiments that pain us,
Queen Dido meets him in the cave,
He dubs him ‘Dux Troianus.’

And well he alters there the word :
 For, in *this* station, sure,
 ' Pius ' Aeneas were absurd,
 And ' Pater ' premature.

JAMES SMITH, *Comic Miscellanies*, edit. by his brother
 Horace Smith ; 2nd edit. 1841 ; ii. 179.

Addison was in Ireland when Steele, without any communication of his design, began the publication of the *Tatler* ; but he was not long concealed : by inserting a remark on Virgil which Addison had given him he discovered himself. JOHNSON, *Lives* (Addison).

It was on this remark in the *Tatler*, No. 6, that Smith's lines were founded.

See *Notes and Queries*, 10th ser. iv. 261, 352.

VIRGIL, *Aen.* iv. 550.

Non licuit thalami expertem sine crimine vitam
 Degere.

Pauvre Didon, où t'a réduite
 De tes maris le triste sort ?
 L'un en mourant cause ta fuite,
 L'autre en fuyant cause ta mort.

Infelix Dido, nulli bene nupta marito ;
 Hoc pereunte, fugis ; hoc fugiente, peris.
 LORD CHESTERFIELD, *Letters to his Godson*, p. 147.

The Latin couplet is AUSON. *Epitaph.* xxx.

VIRGIL, *Aen.* vi. 391 ; vii. 668 ; ix. 683.

I shall here relate an incident which its singularity entitles to notice. During the course of the debate on December 12 (1788), James Macpherson, so well known by the 'Poems of Ossian,' proposed to me to take a hasty dinner at his residence in Fludyer Street, Westminster, and return immediately afterwards to the House of Commons. Ever since Pitt came into power down to that time he had generally supported administration ; but, like many other members of parliament, he now went over to the party of the heir-apparent. During the few minutes that elapsed before dinner appeared, a superb quarto edition of Virgil lying on the table, I amused myself with trying the *Sortes Virgilianae* on the great public questions which then so strongly agitated every mind. Accordingly I asked of the poet, 'Will the Prince of Wales become regent or not ?' Opening the book, my eye fell on these words,

— sic regia tecta subibat

Horridus.

They occur in the Seventh Book of the *Aeneid*, where Aventinus, a son of Hercules, one of the auxiliaries of Turnus, enters the palace of Latinus. I thought the passage so descriptive of the indecorous haste which the heir-apparent manifested to assume the royal functions, as to justify me in making a second appeal. I therefore proposed for solution to the spirit of Maro, 'Will the king recover his understanding, or will he be

detained in confinement during the remainder of his life?' The line on which my finger lighted occurs in the Sixth Book of the *Aeneid*, forming a part of Charon's surly address to Aeneas on his approaching the banks of the Styx.

Corpora viva nefas Stygia vectare carina.

Applying it to George the Third we must translate the words, 'It is criminal to shut up as a man permanently deprived of his faculties a prince who will resume his intellect.' Or, 'It is criminal to treat as dead a man who has in him the principle of life.' Whether either of these interpretations may appear forced I won't pretend to assert; but the fact of my having opened on the two passages above cited, on December 12, 1788, is most accurately true. . . . That their application is not equally striking as it appears in the memorable instance recorded by Welwood in his *Memoirs*, 4th edit., London, 1702, pp. 105-7 [*Byways in the Classics*, p. 54] relative to Charles the First and Lord Falkland at Oxford, when *they* consulted the *Sortes Virgilianae* (if we give implicit credit to that story), I readily admit. Yet, I think, both the passages on which I stumbled may bear the interpretation here given them, without violence. The truth is, Virgil's divine poem inspires such just admiration that the gift of prediction has been bestowed on it; as if in it dwelt a prophetic and oracular spirit, capable of resolving all questions.

WRAXALL, *Posthumous Memoirs*, Dec. 12, 1788.

EXCURSUS.

Ancient examples of consulting the *Sortes Virgilianae* will be found in Teuffel, *Lat. Lit.* 231. 4. Most of the answers came from the sixth *Aeneid*, for it is natural to open a volume about the middle. For my own part, when I have tried the *Sortes*, I have never obtained a pertinent reply. Once, indeed, when I was reading Horace on a Friday afternoon at the end of May, on coming to the line, *C. iii. 11. 9*,

Quae velut latis equa trima campis,

I remembered that just at that hour the Oaks was being run. A friend belonging to the Equity Bar has been more successful. He tells me that he spent some days at Boulogne last Easter, and on leaving was accompanied by a scholarly clergyman from the hotel to the steamboat. Finding on the way that one of them had a pocket Virgil, they determined to consult the *Sortes*; but the passage lighted on was utterly irrelevant. However, when they reached the pier, my friend said, 'Let us try the *Sortes* once more,' and they agreed to accept the bottom line on the right hand page as the answer. Just then the gangways leading to the vessel were put in place, and in a moment were filled by a crowd of passengers. At the same time the Virgil was opened, and the bottom line on the right hand page ran thus:—

Irrumpunt aditus Rutuli ut videre patentes.

Aen. ix. 683.

But with the *Sortes Vergilianae*, as with dreams and telepathy, Bacon's judgement on prophecies holds good, that 'men mark when they hit and never mark when they miss.' Diagoras had made the same observation long before. 'At Diagoras, cum Samothraciam venisset, Atheos ille qui dicitur, atque ei quidam amicus, Tu, qui deos putas humana neglegere, nonne animadvertis ex tot tabulis pictis quam multi votis vim tempestatis effugerint in portumque salvi pervenerint? Ita fit, inquit, illi enim nusquam picti sunt, qui naufragia fecerunt in marique perierunt,' Cic. *Deor. Nat.* iii. 89. Indeed, one may go further and say with truth that men are prone to mark a hit even when no hit was made. It is curious to note the little shifts by which they contrive to accommodate the prophecy to the event. Here is an instance. Mr. Raikes notes in his *Journal*, '9 June 1835. Mlle Lenormand has predicted that there will be a riot on the 27th of this month in Paris.' Then we get: '27th. Mlle L. is not infallible: there is no appearance of insurrection to-day.' '28th July. After all Mlle L. has only failed in her prediction by one month; instead of the twenty-eighth of June the mischief has occurred on the twenty-eighth of July,' Observe. France being restless and discontented, Mlle Lenormand predicted a riot in Paris on a particular day. There was no riot on that day. On quite another day Fieschi attempted to assassinate the king. Mr. Raikes quietly substitutes the twenty-

eighth for the twenty-seventh, and by the vague phrase 'the mischief' would have us believe that there is no difference between a riot and an attempt at assassination.

Besides this tendency on the part of the public to make things fit, account must be taken of the roguery and imposture on the part of the prophets and mediums. We are often invited to believe wonders of this description, warning dreams, appearances at death, mysterious communications, and the like, because they are vouched for by 'men of science.' There could be no worse guarantee. Mr. Maskelyne, I think, once observed that nobody is so gullible as a man of science. And the reason is evident. The training of the physical sciences does not qualify for dealing with wilful deception. When a man makes a scientific experiment, it does not occur to him to explain the result as brought about by intentional fraud. There is no rogue in his laboratory. But in occult matters, alike in the days of Lucian and in our own days, conscious and purposed imposture is frequently present. As with Alexander of Abonitichus, so now with Sludge the medium, the first and most important question is this, Is the man a knave? Persons accustomed to deal with this question are wanted, if the report is to be of any value. I would respectfully suggest to the Society for Psychical Research that the proper committee to investigate 'metapsychical phenomena' would consist, not of

men of science or learning, but of a conjurer, a detective, a criminal lawyer, and a shrewd man of the world.

VIRGIL, *Aen.* vi. 854.

In 1809 a great number of the French prisoners of war were confined in Dartmoor Prison. For the horrible conditions in which the unfortunate captives lived see Lord Coleridge, *Story of a Devonshire House*, p. 182. He ends the chapter thus: 'Over the portals of this inferno, you may still read, carved there as if in mockery, the words

Parcere subiectis.'

VIRGIL, *Aen.* viii. 364.

Let me be equally frank about your wealth, *Aude*, *hospes*, says Virgil,

Aude, hospes, contemnere opes, et te quoque
dignum

Finge deo.

Grand words indeed! of which Dryden says, 'I condemn the world when I think of them, and myself when I translate them.' It is not your colossal fortunes, your vast estates, your piles of gold and silver, which have interested me.

LORD COLERIDGE, *Address to the New York State Bar Association*, Oct. 11, 1883.

VIRGIL, *Aen.* xi. 292.

Sir Robert Peel in the House of Commons speaking on Catholic Emancipation on March 5, 1829, said:—'We have also had the sad experience of that other and greater calamity—civil discord and bloodshed. Surely it is no unmanly fear that shudders at its recurrence, no degenerate impulse that prompts one to exclaim with Lord Falkland, Peace! Peace! Peace!—that looks out with anxiety for the alternatives by which civil war may be honourably averted, which may rescue the natives of the same land and the fellow-subjects of the same king from the dire necessity of embruing their hands in each other's blood.

Coeant in foedera dextrae,

Si datur; ast armis concurrent arma cavete.'

PEEL, *Speeches*, i. 709.

Si datur is clearly a mistake for *Qua datur*.

LOUIS XVIII and VIRGIL.

When Mr. Ward (afterwards Earl of Dudley) was presented at the Tuileries to Louis XVIII, the king, who knew he was a profound classical scholar, addressed him with a quotation from Virgil. He could not have chosen his author more fortunately for Ward, who knew it (*sic*) almost by heart; and when Louis had finished, he took up the passage and continued the quotation. The king was delighted; he

began in another place, and Ward, in return, followed in his wake. In this way they went on for about ten minutes, like scholars in a class, to the great astonishment of the surrounding courtiers, who probably did not understand a word of this mysterious discourse. At last Louis stopped and said, with evident marks of satisfaction, 'Monsieur, je vous cède la palme.'

RAIKES, *Journal*, July 18, 1835.

HORACE, *Odes*, i. 31; ii. 20, 21; iii. 30, 6.

May 4, 1733. Mr. John Underwood, of Whittlesea in Cambridgeshire. At his Burial, when the Service was over, an Arch was turn'd over the Coffin, in which was placed a small piece of white Marble, with this Inscription, *Non omnis moriar*, 1733. Then the six Gentlemen who follow'd him to the Grave sung the last Stanza of the 20th Ode of the Second Book of Horace. [*Absint inani funere neniae*, &c.] No Bell was toll'd, no one invited but the six Gentlemen, and no Relation follow'd his Corpse; the Coffin was painted Green, and he laid in it with all his Cloaths on, under his Head was placed *Sanadon's Horace*, at his Feet *Bentley's Milton*; in his Right Hand a small Greek Testament, with this Inscription in Gold Letters—*εἰ μὴ ἐν τῷ σταυρῷ*, J. U., in his Left Hand a little edition of Horace with this Inscription, *Musis Amicus*, J. U., and *Bentley's Horace* under his posteriors. After the Ceremony was over, they went back to his House, where his Sister had provided a cold Supper;

the Cloth being taken away, the Gentlemen sung the 31st Ode of the First Book of Horace [*Quid dedicatum poscit Apollinem*, &c.], drank a chearful Glass, and went Home about Eight. He left near £6,000 to his Sister on Condition of her observing this his Will, order'd her to give each of the Gentlemen Ten Guineas, and desir'd they would not come in black Cloaths. The Will ends thus—*Which done I would have them take a chearful Glass, and think no more of* John Underwood. *Gentl. Mag.* 1733, vol. III, p. 269.

The positions assigned to Bentley's editions and especially to the Horace, where I have softened the crude expression of the original, would seem to indicate dislike and contempt of Bentley. Whether we have here an echo from the Battle of the Books, or from the Thirty Years' War between Bentley and the Fellows of Trinity, or whether Mr. Underwood wished to declare his abhorrence of the slashing school of textual critics, I cannot say. Underwood's name does not appear either in the *Graduati Cantabrigienses* or in the *Alumni Oxonienses*. The Greek words, I presume, should be *εἰ μὴ ἐν τῷ σταυρῷ*. *Gal.* vi. 14.

HORACE, *Odes*, iii. 5, 27.

Mr. Gladstone had been defeated by a majority of three, but Mr. Disraeli declined to form a government. Speaking in the House of Commons on March 20, 1873, Mr. Gladstone said:—'I do not think that as

a general rule the experience we have had in former years of what may be called returning or resuming governments has been very favourable. . . . The subsequent fortunes of such governments lead to the belief that, upon the whole, though such a return may be the lesser of two evils, yet it is not a thing in itself to be desired. It reminds me of that which was described by the Roman general according to the noble ode of Horace :—

Neque amissos colores
Lana refert medicata fuco,
Nec vera virtus, cum semel excidit,
Curat reponi deterioribus.'

Mr. Morley quotes Mr. Gladstone's own translation of the passage :—

Can wool repair
The colours that it lost when soaked with dye?
Ah no! True merit once resigned,
No trick nor feint will serve as well.

adding: 'A rendering less apt for this occasion finds favour with some scholars, that true virtue can never be restored to those who have once fallen away from it.'

MORLEY, *Gladstone*, ii. 455.

Deterioribus is certainly masculine. But Mr. Gladstone might have comforted himself with the Scholiast's comment. 'Deteriores fiunt ex bonis, peiores ex malis.'

HORACE, *Odes*, iii. 26, 1.

When Sir Alexander Cockburn was about to become Serjeant, and had to select a motto for his rings, he said that he would choose the words :—

Militavi non sine gloria.

Lowe, who was present, remarked: 'I think

Vixi puellis nuper idoneus

would be more appropriate.'

GRANT DUFF, *Notes from a Diary*, Sept. 26, 1899.

HORACE, *Odes*, iv. 4, 57.

Mr. Pitt, speaking on February 12, 1787, on the Treaty of Commerce with France, referred to the disastrous war lately concluded.

'Oppressed as this nation was during the last war by the most formidable combination for its destruction, yet had France very little to boast at the end of the contest, which should induce her again to enter deliberately into hostilities against this country. In spite of our misfortunes, our resistance must be admired; and in our defeats we gave proofs of our greatness and almost inexhaustible resources, which perhaps success would never show us :—

Duris ut ilex tonsa bipennibus
Nigrae feraci frondis in Algido,
Per damna, per caedes, ab ipso
Ducit opes animumque ferro.'

PITT, *Speeches*, i. 358.

In *Byways in the Classics*, p. 67, I had assigned this quotation to a debate during the great war; and I am indebted for the right reference to Bishop Welldon's 'Art of Classical Quotation' in the *Nineteenth Century*, April, 1905.

HOR. *Sat.* i. 3. 33.

On the frame of Johnson's portrait Mr. Beauclerk had inscribed

Ingenium ingens
Inculto latet hoc sub corpore.

After Mr. Beauclerk's death, when it became Mr. Langton's property, he made the inscription be defaced. Johnson said complacently, 'It was kind in you to take it off'; and then after a short pause added, 'and not unkind in him to put it on.'

BOSWELL, *Johnson*, March 30, 1783.

HORACE, *Sat.* ii. 6. 61.

Nunc veterum libris, nunc somno et inertibus horis,
Ducere sollicitae iucunda obliviae vitae.

These lines were inscribed by Lord Chesterfield on the frieze of his library.

ROGERS, *Poems*, edit. 1810, p. 109.

With the omission of the first three words they would be appropriate to the library of a London Club.

EXCURSUS.

In Rome, as in most hot countries, the siesta was an established practice, though Cicero did not indulge in it till late in life, nor Pliny the younger during the winter. CIC. *Div.* ii. 142; PLIN. *Ep.* ix. 40. The siesta was the more necessary, as the Romans began the day's work at a very early hour. Cicero often observes in a letter to Atticus that he is writing before sunrise; and the next two hours were the regular time for making a call. SALL. *Cat.* 28; MART. iv. 8. It is to be regretted that the siesta is not an acknowledged custom in England. We all know the stout man who brags that he is never in bed after seven o'clock, and who annoys everybody near him by snoring loudly all the afternoon. He is the person who gave occasion to the saying that early rising makes a man conceited all the morning and sleepy all the rest of the day. Would it not be better, at any rate for other people, if he either took an honest siesta in his bedroom, or got up at a more reasonable hour? For a busy man, of course, the choice lies between rising early and sitting up late; but veterans who have retired from active life, and people in the country for a holiday, insist on quitting their beds soon after sunrise; with the result that before noon they are ready to cut their throats through ennui. This practice long puzzled me, till I discovered that its purpose is to get another square meal into the twenty-four hours.

HORACE, *Epist.* i. 1. 61.

Nil conscire sibi, nulla pallescere culpa.

In *Byways in the Classics*, p. 70, is given the story of Walpole's bet about this line. Here I would add that the line has been a singularly unlucky one. This is how Lord Chesterfield improves it, *Letters to his Godson*, p. 257:

'Nihil conscire sibi nullâq: pallescere culpâ
is a sure receipt for good humour.'

HORACE, *Epist.* i. 2. 41.

On June 2, 1781, Boswell and Johnson visited the residence of the author of *Night Thoughts*, then possessed by his son Mr. Young.

'We sat some time in the summer-house, on the outside wall of which was inscribed *Ambulantes in horto audiebant vocem Dei*; and in reference to a brook by which it was situated,

Qui recte vivendi prorogat horam,
Rusticus exspectat dum defluat amnis; at ille
Labitur et labetur in omne volubilis aevum.'

In the first inscription did not Boswell mistake the word *Ambulantis*? The Vulgate, Gen. iii. 8 has: 'Et cum audissent vocem Domini Dei deambulant in paradiso ad auram post meridiem.'

HORACE, *Ars Poetica*, 32.

In the House of Commons, March 6, 1857, Sir G. C. Lewis thus criticized Mr. Gladstone's oratory:

'Each part and portion, each sentence of my right hon. friend's speeches is highly polished and refined; but when I attempt to understand them as a whole, they seem to me to be deficient in coherency and intelligibility. In his style of speaking he reminds me of the sculptor described by Horace:

Ungues
Exprimet et molles imitabitur aere capillos,
Infelix operis summa, quia ponere totum
Nesciet.'

HANSARD, 1991.

HORACE, *Ars Poetica*, 388.

Nonumque prematur in annum.

'When Horace gave the author his celebrated rule to let his work lie in his desk nine years, he should at the same time have given him the recipe for getting through nine years without eating. When Horace evolved this rule, he was sitting, perhaps, at the table of Maecenas, and eating roast turkey with truffles, pheasant puddings with venison sauce, ribs of larks with braised turnips, peacock's tongues, Indian bird's-nests, and the Lord knows what else—all gratis. But we, the unlucky later generation, live in different times. Our Maecenases have altogether different

principles; they believe that authors and medlars do best when they have lain some time on straw.'

For this passage from Heine's *Ideen*, ch. xiv, I must thank a review of *Byways in the Classics* in the *Athenæum*.

'Father Sirmond, a learned Jesuit, was still more rigid, since he advised a young friend to expect the mature age of fifty before he gave himself or his writings to the public. The counsel was singular; but it is still more singular that it should have been approved by the example of the author.'

GIBBON, *Autobiography*.

Byron agreed with Cowper (*Byways in the Classics*, p. 73). 'I think a *year* a very fair allotment of time to a composition which is not to be epic; and even Horace's "Nonum prematur" must have been intended for the Millennium, or some longer-lived generation than ours. I wonder how much we should have had of *him*, had he observed his own doctrines to the letter.'

BYRON, *Letter to T. Moore*, March 3, 1814.

Byron had just remarked that he wrote the *Corsair* in ten days. Statius tells his friend Stella that none of the poems in the first book of the *Silvæ* took more than two days to write. As to claiming credit for rapid composition, I agree with Alceste:

ORONTE.

Au reste vous saurez

Que je n'ai demeuré qu'un quart d'heure à le faire.

ALCESTE. Voyons, monsieur, le temps ne fait rien à l'affaire.

Misanthrope, i. 2.

OVID, *Ars Am.* iii. 339.

'JOHNSON. I remember once being with Goldsmith in Westminster Abbey. While we surveyed the Poets' Corner I said to him,

Forsitan et nostrum nomen miscebitur istis.

When we got to Temple Bar, he stopped me, pointed to the heads upon it, and slily whispered me,

Forsitan et nostrum nomen miscebitur ISTIS.'

BOSWELL, *Johnson*, April 30, 1773.

OVID, *Met.* xiii. 130.

From the peroration of Sir Robert Peel's speech in the House of Commons on Catholic Emancipation, delivered March 18, 1829. 'I will not conceal from the House that in the course of this debate allusions have been made to the memory of my right hon. friend, now no more [Mr. Canning], which have been most painful to my feelings. An hon. baronet has spoken of the cruel manner in which my right hon. friend was hunted down. Whether the hon. baronet were (*sic*) one of those who hunted him down, I know not: but this I do know, that whoever did join in the inhuman cry which was raised against him, I was not one. I was on terms of the most friendly intimacy with my right hon. friend down even to the day of his death; and I say with as much sincerity of heart as man can speak, that I wish he were now

alive to reap the harvest which he sowed, and to enjoy the triumph which his exertions earned. I would say of him, as he said of the late Mr. Perceval, "Would he were here to enjoy the fruits of his victory ;

Tuque tuis armis, nos te poteremur, Achille."

PEEL, *Speeches*, i. 742.

I am indebted for this quotation to Bishop Welldon's *The Art of Classical Quotation* in the *Nineteenth Century*, April, 1905. Peel's utilization of a verse already employed by Canning reminds me of Disraeli's remark that Sir Robert Peel in his Latin quotations confined himself to 'such as had already received the meed of parliamentary approbation.' Two years after Peel's speech was delivered Macaulay had at Holland House a conversation with Canning's daughter, the Marchioness of Clanricarde, about the enemies of her parent. 'With knitted brows, and flashing eyes, and a look of feminine vengeance about her beautiful mouth, she gave me such a character of Peel as he would certainly have had no pleasure in hearing.'

TREVELYAN, *Macaulay*, Letter July 11, 1831.

OID, *Fasti*, v. 490.

On the morning after the marriage (May 15) of Mary Queen of Scots with the Earl of Bothwell, the pentameter

Mense malas Maio nubere vulgus ait
was fixed on the gates of Holyrood.

Notes and Queries, 6th ser., vi. 35.

The prejudice against marrying in May prevailed in Scotland before the time of Mary; and long afterwards we find Scott hurrying back from London in order that his daughter Sophia might be married before April was over. From Scotland the prejudice against May has spread over the rest of the island. The Greeks thought the winter the most appropriate time for a wedding; and their month which roughly corresponded to our January bore the name of Gamelion, or the marrying month. The fourth day after the new moon was especially recommended for bringing a wife home,

Ἐν δὲ τετάρτῃ μηνὸς ἄγεσθ' εἰς οἶκον ἀκοῖτιν.

HESIOD, *Op.* 800.

Among the Romans the Kalends, Nones, and Ides, as well as the days next after them, were deemed unlucky. With Greeks and Romans alike, the essential part of the wedding was the *domum deductio*, or delivery of the goods to the new proprietor. The honeymoon trip was unknown in classical times; and if you saw a young Roman with a pretty girl on the bay of Baiae, you might be sure that, whoever the lady might be, she was not his wife. Such now is the inference we draw concerning a pair at a restaurant, when the gentleman is particularly attentive to his companion. The modern custom of spending the honeymoon abroad or at a watering-place came in with increased facilities of travel. When Sophia

Western became Mrs. Tom Jones, she merely after dinner 'took the first opportunity of withdrawing with the Ladies, and the Squire sat in to his cups.' Peregrine Pickle and the lovely Emilia on the like occasion spent part of the evening at Marybone gardens with the rest of the wedding party. But in Miss Edgeworth's *Out of Debt out of Danger*, written in 1801, 'immediately after the ceremony was performed, Mr. and Mrs. Ludgate went down in the hoy to Margate, to spend their honeymoon in style.'

OVID, *Tristia*, iv. 10. 51.

'My desire of beholding Voltaire, whom I then rated above his real magnitude, was easily gratified. He received me with civility as an English youth; but I cannot boast of any peculiar notice or distinction,

Virgilium vidi tantum.'

GIBBON, *Autobiography*.

'As for Burns,' Scott writes, 'I may truly say

Virgilium vidi tantum.'

Scott had supplied the source of some verses which affected Burns, and Burns 'rewarded me with a look and a word, which, though of mere civility, I then received, and still recollect, with very great pleasure.' LOCKHART, *Life of Scott*, i. 185.

Lord Coleridge wrote to Mr. Yarnall in 1859 of Wordsworth: 'Well, it is something to be able to

say "Virgilium vidi"—the next man to Milton in the noblest literature since Adam.'

LIVY, viii. 18.

'The subject of the said opera was something edifying; it turned—the plot and conduct thereof—upon a fact narrated by Livy of a hundred and fifty married ladies having poisoned a hundred and fifty husbands in good old times. The bachelors of Rome believed this extraordinary mortality to be merely the common effect of matrimony or a pestilence; but the surviving Benedicts (*sic*), being all seized with the cholic, examined into the matter, and found that "their possets had been drugged"; the consequence of which was much scandal and several suits at law. This is really and truly the subject of the musical piece at the Fenice; and you can't conceive what pretty things are sung and recitativoed about the *horrenda strage*. The conclusion was a lady's head about to be chopped off by a lictor, but (I am sorry to say) he left it on, and she got up and sung a trio with the two Consuls, the senate in the back-ground being chorus.'

BYRON, *Letter to Mr. Murray*, Dec. 27, 1816.

PERSIUS, i. 7.

'Goldsmith, upon being visited by Johnson one day in the Temple, said to him with a little jealousy

P

of the appearance of his accommodation, "I shall soon be in better chambers than these." Johnson at the same time checked him and paid him a handsome compliment, implying that a man of his talents should be above attention to such distinction. "Nay, sir, never mind that :

Nil te quaesiveris extra."

BOSWELL, *Johnson*, 9th ed., iv. 25.

Persius has *nec te*, &c. Dr. Hill compares *Par. L.* v. 353 : In himself was all his state.'

LUCAN.

'I met Pitt at Lord Bathurst's. . . I observed that Pitt was constantly taking down and quoting from Lucan, of which author he appeared to be extremely fond.'

Lord Fitzharris in STANHOPE, *Life of Pitt*, iv. 348.

I have seen it somewhere stated that of Lucan the late Cardinal Newman particularly admired the line

Tanta patet rerum series atque omne futurum
Nititur in lucem. v. 179.

JUVENAL, x. 78.

'After quitting the post of first minister . . . he [Addington, Viscount Sidmouth] has reappeared in the political theatre in a subordinate situation. So that to him may be applied Juvenal's remark, when

(speaking of the change effected in the Roman people) he says,

Qui dabat olim
Imperium, fasces, legiones, omnia, nunc se
Continet.

Perhaps I might add with the satirist,
atque duas tantum res anxii optat,
an earldom and a pension.'

WRAXALL, *Post. Memoirs*, Jan. 1786.

(Referring to a later time.) Wraxall here is not quite fair. Lord Sidmouth refused a pension in 1804 : and though in 1817 he accepted a crown pension, he resigned it on an increase of fortune in 1833.

SUETONIUS, *Augustus*, 99.

'Mrs. Piozzi, who visited Potsdam a short time after his decease, says that she saw the Suetonius which was carefully preserved as being the last book opened by the king [Frederick the Great] before he died, the leaf folded down at the passage containing the particulars of Augustus's end.'

WRAXALL, *Post. Memoirs*, Aug. 17, 1786.

Carlyle says nothing about this circumstance.

TACITUS, *Dialogus*, 36.

'In my first Chapter,' says Stanhope, 'I described the ready skill which Mr. Pitt in his youth had acquired of translating offhand into English the

best Greek and Latin authors. Let me now give an instance of it as derived from his maturer years. It was told Mr. Rogers by Mr. Redhead Yorke, who was present; and Mr. Rogers has put it on record in his "Recollections" [p. 178]. One day in Pitt's company some person quoted a sentence as follows from the Dialogue of Tacitus *De Oratoribus*.

Magna eloquentia, sicut flamma, materia alitur et motibus excitatur et urendo clarescit.

Another of the party observed that it was untranslatable; upon which Mr. Pitt immediately replied, "No; I should translate it thus:

It is with eloquence as with a flame. It requires fuel to feed it, motion to excite it, and it brightens as it burns." STANHOPE, *Life of Pitt*, iv. 409.

TACITUS, *Agric.* 9.

From Sir Robert Peel's speech in the House of Commons on March 18, 1829. 'Of his noble friend [the Duke of Wellington, then at the head of the Government], he might say on this occasion what was said of Agricola: "Naturali prudentia quamvis inter togatos facile iusteque agebat"' (cheers).

PEEL, *Speeches*, i. 735.

It was about this time that in conversation Macaulay expressed curiosity as to the terms in which the Duke would recommend the Catholic Relief Bill to the Peers. 'Oh,' said Lord Clarendon, 'it will be easy

enough. He'll say: "My lords! Attention! Right about face! March!"'

TREVELYAN'S *Macaulay*, ch. 4 n.

Lord Clarendon clearly held the general opinion mentioned by Tacitus just before: 'Credunt plerique militaribus ingeniis subtilitatem deesse,' &c.

TACITUS, *Hist.* iii. 36.

Mr. Whishaw, writing on Feb. 9, 1815, speaks of 'the strange secluded life which the Prince [Regent] has been living at Brighton without any intercourse or communication with his official servants'. He continues: 'I shall content myself with the quotation from Tacitus of a passage which is very justly admired by Gibbon: "Umbraculis hortorum additus, ut ignava animalia, quibus si cibum suggeras, iacent torpentque, praeterita instantia futura pari oblivione dimiserat."'

The Pope of Holland House, 92.

TACITUS, *Annals*, xiv. 63; DION CASSIUS, lxii. 13.

At the trial of Queen Caroline Denman, in his brilliant speech for the defence, drew an elaborate parallel between Caroline and Octavia. 'Scarcely had Octavia', he said, 'become the wife of Nero, when almost on the day of marriage she became also the object of his disgust and aversion. . . . A conspiracy was set on foot against her honour, to impute to her a licentious amour with a slave; and

it was stated by the great historian of corrupted Rome that on that occasion some of her servants were induced, not by bribes but by tortures, to depose to facts injurious to her reputation; but the greater number persisted in faithfully maintaining her innocence. . . . But a second conspiracy was afterwards attempted, and in the course of that inquiry she was convicted and condemned. . . . In the words of Tacitus:

"Non alia exsul visentium oculos maiore misercordia affecit. Meminerant adhuc quidam Agrippinae a Tiberio, recentior Iuliae memoria obversabatur a Claudio pulsae. Sed illis robur aetatis affuerat; laeta aliqua viderant, et praesentem saevitiam melioris olim fortunae recordatione allevabant. Huic primum nuptiarum dies loco funeris fuit, deductae in domum in qua nihil nisi luctuosum haberet."—The death of her father and her brother had deprived her of her natural protectors who might have stood between her and misery.—"Tum ancilla domina validior, et Poppaea nonnisi in perniciem uxoris nupta, postremo crimen omni exitio gravius."

'The Princess of Wales had left this country after the first conspiracy had been attempted and failed. . . . One of the servants in the case to which he had already alluded, being questioned upon subjects of this foul and filthy description by one of the persons who had attempted to suborn her, had given

him an answer full of female spirit and virtuous indignation—an answer which he preferred to give in the original, because he was unwilling to diminish its force, and because being less known the coarseness would be less understood: Καθάρωτερον, &c.

'To such discarded suborners as Sacchi and Restelli might this answer be applied.'

Trial of Queen Caroline, edited by J. Nightingale, iii. 218.

Tacitus, who also tells the story, omits to say that the name of the brave servant-girl was Pythias. In consequence of this speech Carlton Palace got the nickname of 'Nerot's Hotel'. (There was a well-known establishment of this name in Clifford Street. It was there that Colonel Newcome put up on his return from India.) The classical quotations had been supplied to Denman by Dr. Parr; and for an account of the fury of George IV, who thought the citation from Dion was meant for him, the reader must turn to the *Greville Memoirs*, Jan. 16; Dec. 5, 1829. Denman's famous apostrophe to the Duke of Clarence, 'Come forth, thou slanderer,' will be found at p. 289 of Nightingale's book. Unluckily Denman worked up his peroration to the story of the woman taken in adultery; and this gave occasion to the epigram,

Most gracious queen, we thee implore
To go away and sin no more;
Or, if that effort be too great,
To go away at any rate.

Dict. Nat. Biog. s. v. Denman, T.

CLAUDIAN, *De Tert. Cons. Honor.* 96.

O nimium dilecte Deo, cui fundit ab antris
Aeolus armatas hiemes ; cui militat aether,
Et coniurati veniunt ad classica venti.

After the Prince of Orange had resolved on his English expedition, and before the Dutch fleet sailed, 'even the church party in this country,' says Burnet, 'wished for an east wind, which, on that occasion, was called the protestant wind. . . . On the first of November [1688] we sailed out with the evening tide, but made little way that night, that so our fleet might come out and move in order. We tried next day till noon if it was possible to sail northward, but the wind was so strong and full in the east, that we could not move that way. About noon the signal was given to steer westward. This wind not only diverted us from that unhappy course, but it kept the English fleet in the river ; so that it was not possible for them to come out, though they were come down as far as the Gunfleet. By this means we had the sea open to us, with a fair wind and a safe navigation. On the third we passed between Dover and Calais, and before night came in sight of the Isle of Wight. The next day, being the day in which the prince was both born and married, he fancied if he could land that day it would look auspicious to the army, and animate the soldiers. But we all who considered that the day following, being Gunpowder-treason day, our landing that day

might have a good effect on the minds of the English nation, were better pleased to see that we could land no sooner. Torbay was thought the best place for our great fleet to lie in ; and it was resolved to land the army where it could be best done near it ; reckoning that, being at such a distance from London, we could provide ourselves with horses, and put everything in order before the king could march his army towards us, and that we should lie some time at Exeter for the refreshing of our men. . . . The pilot thought he could not be mistaken in measuring our course ; and believed that he certainly kept within orders, till the morning showed we were past Torbay and Dartmouth. The wind, though it had abated much of its first violence, yet was still full in the east. So now it seemed necessary for us to sail on to Plymouth, which must have engaged us in a long and tedious campaign in winter, through a very ill country. Nor were we sure to be received at Plymouth. . . . But while Russel was in no small disorder, after he saw the pilot's error, (upon which he bid me go to my prayers, for all was lost,) and as he was ordering the boat to be cleared to go aboard the prince, on a sudden, to all our wonder, it calmed a little. And then the wind turned into the south ; and a soft and happy gale of wind carried in the whole fleet in four hours' time into Torbay. . . . I never found a disposition to superstition in my temper ; I was rather inclined to be philosophical upon all occasions ; yet I must con-

fess that this strange ordering of the winds and seasons, just to change as our affairs required it, could not but make deep impressions on me, as well as on all that observed it. Those famous verses of Claudian seemed to be more applicable to the prince, than to him they were made on :

O nimium dilecte Deo, cui militat aether,
Et coniurati veniunt ad classica venti.

Heaven's favourite, for whom the skies do fight,
And all the winds conspire to guide thee right.'

BURNET, *History*, i. 497.

When Burnet and the prince met on the shore, the prince said, 'Well, doctor, what do you think of predestination now?'

It may be observed that in his quotation from Claudian the Bishop of Salisbury, like the Bishop of Hippo before him, omitted the words about Aeolus. Though applicable to the victory of Theodosius, they were not relevant to the good fortune of William.

In Turner's picture, now in the National Gallery, of the landing of the Prince of Orange at Torbay, there is a heavy sea, and the wind is blowing strongly from the east.

PINDAR, *Olymp.* xii. 13 (19).

'Whatsoever have been the fruits of my education, they must be ascribed to the fortunate banishment which placed me at Lausanne. I have sometimes

applied to my own fate the verses of Pindar, which remind an Olympic champion that his victory was the consequence of his exile; and that at home, like a domestic fowl, his days might have rolled away inactive or inglorious.

*Ἦτοι καὶ τεὰ κεν,

ἐνδομάχας αἶτ' ἀλέκτωρ, συγγόνῳ παρ' ἐστίᾳ.

ἀκλεῆς τιμὰ κατεφυλλορόησεν ποδῶν,

εἰ μὴ στάσις ἀντιάνειρα Κνωσίας σ' ἄμερσε πάτρας.'

Verily even the glory of thy fleet feet would have fallen into the sere leaf unrenowned, abiding by the hearth of thy kin, as a cock that fighteth but at home, had not the strife of citizen against citizen driven thee from Knosos thy native land. E. Myers, *Transl.*

For this citation from Gibbon's Autobiography I am indebted to a review of *Byways in the Classics* in *Notes and Queries*. As a loyal son of Oxford I refrain from reproducing Gibbon's next sentence.

SOPHOCLES, *Ajax*, 1036.

Lord Beaconsfield seems to have been familiar with this play, for besides his quotations from it given in *Byways in the Classics*, p. 78, he again cites from it in a speech at Glasgow University, November 19, 1872. 'A fine writer of antiquity, perhaps the finest, has recorded in a passage his belief in divine providence, and in the necessity of universal toleration :—

Ἐγὼ μὲν οὖν καὶ ταῦτα καὶ τὰ πάντ' ἀεὶ

φάσκοιμ' ἂν ἀνθρώποισι μηχανᾶν θεούς.

ὅτ' ἄν μὴ τὰδ' ἐστὶν ἐν γνώμῃ φιλα,
κείνός τ' ἐκείνα στεργέτω κάγ' ὡς τὰδε.

These lines were written more than two thousand years ago by the most Attic of Athenian poets. In the perplexities of life I have sometimes found them a solace and a satisfaction, and I now deliver them to you to guide your consciences and to guard your lives.'

I am indebted for this interesting passage to a review of *Byways in the Classics* in the *Athenæum*.

SOPHOCLES, *Oed. C.* 1226.

Wordsworth's curious practice when he was staying with Lord Lonsdale, and Macaulay's jest thereon I had better relate in doggerel verses.

Nam cum more suo poeta pransus
Sellam quaesierat sacram Saluti,
Tres horas ibi saepe conterebat,
Dum versus meditans ibi sedebat.

Quod postquam didicit Macaula ridens:

'Istos versiculos manebit haec sors,

Βῆναι κείθεν ὅθεν περ, inquit, ἦκει.'

(Cf. Catull. xxxvi. 1.)

I am glad to see that Jebb thought κείθεν impossible here. He was disposed to adopt κείσ' ὁπόθεν περ as proposed by Blaydes. A man trying to say 'to go thither whence he came' might possibly stutter out

'to go thence whence he came,' especially if the 'attraction' was subsequent to several glasses of whisky; but who would leave such nonsense uncorrected in a dignified poem?

DEMOSTHENES, *de Corona*, 247.

Ἐώρων δ' αὐτὸν τὸν Φίλιππον, πρὸς ὃν ἦν ἡμῖν ὁ ἀγὼν,
ὑπὲρ ἀρχῆς καὶ δυναστείας τὸν ὀφθαλμὸν ἐκκεκομμένον,
τὴν κλεῖν κατεαγότα, τὴν χεῖρα, τὸ σκέλος πεπηρωμένον,
πᾶν ὃ τι βουλευθείη μέρος ἢ τύχη τοῦ σώματος παρελῆσθαι,
τοῦτο προΐεμενον, ὥστε τῷ λοιπῷ μετὰ τιμῆς καὶ δόξης ζῆν.

'This was the inscription most appropriately placed under Nelson's bust by the Rev. G. A. Browne, Fellow of Trinity College, Cambridge; and a happier quotation was perhaps never made.'

LORD BROUGHAM'S *Speeches*, iv. 456 n.

PLUTARCH, *Caesar*, 10.

Πῶς οὖν ἀπεπέμψω τὴν γυναῖκα; Ὅτι, ἔφη, τὴν ἐμὴν ἡξίου μὴδ' ὑπονοηθῆναι.

I met the other day at Versailles Madame de Balbi, now grown old, but formerly well known by the long attachment which she inspired in Louis XVIII when Comte de Provence. Her irregularities during the emigration, particularly at Rotterdam with the Duc de Talleyrand, came to the ears of the royal lover, who broke off the intercourse by letter, saying, 'La

femme de César ne doit pas être soupçonnée.' She wrote the following reply:—'Je ne suis pas votre femme, et vous n'avez aucun rapport avec César.'

RAIKES, *Journal*, July 9, 1838.

* ♀ *

The incongruous position in which a Latin quotation in a modern parliament would find itself is illustrated by the following dialogue. House of Commons, June 27, 1905:—

MR. BALFOUR informed Mr. Lambert that he was unable to name a day when the House would be asked to consider the Redistribution resolutions.

MR. P. O'BRIEN.—Will the right hon. gentleman name the year in which they will be introduced?

MR. BALFOUR.—Yes, in 1905 (Ministerial cheers).

MR. CROOKS asked whether the Unemployed Workmen Bill would be given preference over Redistribution proposals.

MR. BALFOUR.—The questions are not *in pari materia*.

MR. CROOKS.—I have no knowledge of Latin; will the Prime Minister give us the answer in English? (laughter).

MR. BALFOUR said that he would endeavour to give a loose translation. They could not compare resolutions with a Bill which had to pass through a variety of stages.

AN HON. MEMBER.—Loose, but not lucid (laughter).
Classical quotations are seldom or never heard in

the law courts, and would not commend a counsel to a petty jury, or indeed to solicitors. Once, when the plaster came tumbling down as he was hearing a case, Mr. Justice Chitty ejaculated, 'Fiat justitia, ruat ceiling!' The original of this phrase was suggested no doubt by Horace's

Si fractus illabatur orbis,
Impavidum ferient ruinae.

Sir Thomas Browne in *Religio Medici* has 'Ruat caelum, fiat voluntas tua'; but, according to Bartlett, 'Fiat justitia, ruat caelum' is first found in *The Simple Cobbler of Aggawam*, by the Rev. Nathaniel Ward, published in 1646. Lord Mansfield seems to have been fond of this apophthegm. In the course of the proceedings against John Wilkes in respect of No. 45 of the *North Briton* and the 'Essay on Woman,' various legal points were taken by counsel for the defendant. In giving judgement on these Lord Mansfield observed: 'The constitution does not allow reasons of state to influence *our* judgements: God forbid it should! We must not regard *political consequences*; how formidable soever they might be, if rebellion was the certain consequence, we are bound to say, "Fiat justitia, ruat caelum." And presently he adds: 'I can say with a great magistrate, upon an occasion and under circumstances not unlike, "Ego hoc animo semper fui, ut invidiam virtute partam gloriam, non invidiam, putarem."'

This judgement was delivered in June, 1768. 4 Burrow 2562. In Hilary Term, 1772, Lord Mansfield sat as judge in the famous case of *Somerset*, a negro, which decided that a slave, once in England, becomes a free man. It had been argued that a decision for freedom would affect many households and a large amount of property; but Lord Mansfield said: 'If the parties will have judgement, "Fiat justitia, ruat caelum," let justice be done, whatever be the consequence.' 20 *State Trials* (edit. 1816), 79. Long before the *Somerset* case the principle of freedom had been admitted in France, 'dès qu'un Esclave y a mis le pied, il y acquiert la liberté.' In this case, 'Liberté réclamée par un Nègre,' 13 *Causes Célèbres* (Paris, 1747), 492, M. Tribard in his argument for the master observed, 'Ceux que l'infortune de la guerre assujettissoit aux vainqueurs furent appelés Esclaves, servi bien moins à *serviendo* qu'à *servando*'; and later in his speech he quoted

Neque enim libertas ulla tutior est (sic),
Quam domino servire bono.

I have failed to find the source of this citation. Possibly it was adapted by M. Tribard from Claudian's lines, *Cons. Stil.* iii. 113:

Fallitur, egregio quisquis sub principe credit
Servitium: numquam libertas gratior exstat,
Quam sub rege pio.

The wrong order of the words *tutior ulla est*, is,

I imagine, a blunder of the frivolous reporter, who appended to the case some remarks of his own. 'Une Nègresse,' he says, 'nous paroît non-seulement difforme parce qu'elle est noire, mais parce qu'elle a un nez large, épaté, une bouche horriblement fenduë, de petits yeux'; and he then discusses the subject of falling in love with a negress.

Before dismissing coloured ladies, I would observe that Hawthorne in *Transformation* praises Mr. Story the sculptor for representing Cleopatra with 'full Nubian lips and the other characteristics of the Egyptian physiognomy.' It would be equally reasonable to represent General Washington with the features of a Chickahominy Indian.

SOME MORE PARALLELS.

CICERO, *pro Murena*, 29.

Ut aiunt in Graecis artificibus eos auloedos esse, qui citharoedi fieri non potuerint, sic nonnullos videmus, qui oratores evadere non potuerint, eos ad iuris studium devenire.

You know who the critics are? The men who have failed in literature and art. *Lothair*, ii. 45.

This remark had already been made by Balzac and others.

CIC. *Fam.* viii. 14 (CAELIUS).

Illud te non arbitror fugere, quin homines in dissensione domestica debeant, quam diu civiliter sine armis certetur, honestiorem sequi partem: ubi ad bellum et castra ventum sit, firmiorem.

Pickwick Papers, ch. 13.

'Who is Slumkey?' whispered Mr. Tupman.

'I don't know,' replied Mr. Pickwick in the same tone. 'Hush; don't ask any questions. It's always best on these occasions to do what the mob do.'

'But suppose there are two mobs?' suggested Mr. Snodgrass.

'Shout with the largest,' replied Mr. Pickwick.

QUINTIL. vi. 3. 73.

Ut idem [Cicero], Fabia Dolabellae dicente triginta se annos habere, Verum est, inquit, nam hoc iam viginti annis audio.

George IV contracted a delusion that he had commanded a division at the battle of Waterloo. Whenever he appealed to the Duke of Wellington to corroborate him, the duke replied, 'I have often heard your majesty say so.'

The delusion became so strong that George 'gravely remonstrated with Mr. Westmacott, the sculptor, for

omitting him in the sketch of a bas-relief which represented the battle of Waterloo.'

LORD HOLLAND, *Further Memoirs*, 192.

EUR. *Hipp.* 1361; AR. *Eccl.* 912.

Miss Steele, M.A., pointed out to me that there is a curious similarity both in sense and in metre between

Πρόσφορά μ' αἴρετε, σύντονα δ' ἔλκετε
τὸν κακοδαίμονα καὶ κατάρατον
πατὲρ ἀπλακίαις,

and

Take her up tenderly, lift her with care, &c.
And also between

Αἰαὶ τί ποτε πείσομαι;
οὐχ ἦκει μοῦταῖρος
μόνη δ' αὐτοῦ λείπομαι,

and

Oh dear, what can the matter be?
Johnny's so long at the fair.

LUCIAN, *Alexander s. Pseudomantis*, 55.

Καὶ ὁ μὲν προὔτεινέ μοι κύσαι τὴν δεξιάν, ὥσπερ εἰώθει τοῖς πολλοῖς, ἐγὼ δὲ προσφύς ὡς φιλήσων δῆγματι χρηστῷ πάνν μικροῦ δεῖν χωλὴν αὐτῷ τὴν χεῖρα ἐποίησα.

Mrs. Marshall gave *séances* at her own house to all and sundry who were willing to pay five shillings for the amusement; and Sothern [Lord Dundreary],

hearing of the elderly medium, went with a friend—Toole, I think it was—paid his five shillings, and gravely took his place at the table. He became greatly awe-stricken at the various manifestations. His excitement and terror became very serious, and at last culminated in a convulsive fit. He foamed at the mouth (by the help of a piece of soap), rolled on the ground, and bit the old woman in the leg.

W. P. FRITH, *My Autobiography*, i. 379.

OID, *Trist.* i. 7. 13.

Carmina mutatas hominum dicentia formas,
Infelix domini quod fuga rupit opus;
Haec ego discedens, sicut bene multa meorum,
Ipse mea posui maestus in igne manu.

Quae quoniam non sunt penitus sublata, sed
exstant,
Pluribus exemplis scripta fuisse reor.

One morning Lord Byron produced *The Deformed Transformed*. Handing it to Shelley, he said: 'Shelley, I have been writing a *Faustish* kind of drama: tell me what you think of it.'

After reading it attentively Shelley returned it.

'Well,' said Lord Byron, 'how do you like it?'

'Least,' replied he 'of any thing I ever saw of yours. It is a bad imitation of *Faust*; and besides, there are two entire lines of Southey's in it.'

Lord Byron changed colour immediately, and asked hastily what lines? Shelley repeated,

'And water shall see thee,
And fear thee, and flee thee.

They are in *The Curse of Kehama*.'

His lordship, without making a single observation, instantly threw the poem into the fire. He seemed to feel no chagrin at seeing it consume—at least his countenance betrayed none, and his conversation became more gay and lively than usual. . . . I was never more surprised than to see two years afterwards *The Deformed Transformed* announced.

MEDWIN, *Conversations of Lord Byron*, 151.

A specimen of my *History* [of Switzerland], the first book, was read the following winter in a literary society of foreigners in London; and as the author was unknown, I listened, without observation, to the free strictures and unfavourable sentence of my judges. The momentary sensation was painful; but their condemnation was ratified by my cooler thoughts. I delivered my imperfect sheets to the flames.

GIBBON, *Autobiography*.

Note by Lord Sheffield. He neglected to burn them.

TACITUS, *Ann.* xiv. 60 sqq.

With the conspiracy to defame Octavia in order to relieve Nero from his marriage—the conspiracy already referred to, p. 109—may be compared the allegations

brought by the courtiers against Miss Hyde, when they supposed that the Duke of York desired to free himself from her. But poor Octavia was the victim of a tragedy, whereas the scene between the Duke of York and Miss Hyde's accusers happily proved to be only a screaming farce. If the reader wants to be amused, let him turn to the eighth chapter of the *Grammont Memoirs*.

LIVY, xxxvi. 32.

Sicut testudinem, ubi conlecta in suum tegumen est, tutam ad omnes ictus video esse ; ubi exserit partes aliquas, quodcumque nudavit, obnoxium atque infirmum habere, haud dissimiliter vos, Achaei, clausos undique mari, quae intra Peloponnesi sint terminos, ea et iungere vobis et iuncta tueri facile ; simul aviditate plura amplectendi hinc excedatis, nuda vobis omnia, quae extra sint, et exposita ad omnes ictus esse.

A few days before the Jameson Raid in 1895, at a meeting of burghers at Bronkhorst Spruit on December 26, President Kruger was asked what he intended to do in case of a rising in Johannesburg. 'The President replied that he had heard of the threatened rising, but did not believe in it. He could not say what would be done. If they wanted to kill a tortoise, they had to wait until he put his head out of his shell.'

The Times, Dec. 30, 1895.

SHORT ESSAYS AND NOTES.

MELODIOUS VERSE.

All the modern languages (said Dr. Johnson) cannot furnish so melodious a line as

Formosam resonare doces Amaryllida silvas.

Boswell, July 30, 1763.

VIRG. *Ecl.* i. 5.

Beautiful as the line is, I should not have chosen it as a typical hexameter. It begins with a spondee, a heavy beginning. Then in the second, the third, and if possible the fourth foot, Virgil loves to make the metrical *ictus* and the verbal accent clash. But with a feminine caesura, as here, the clash in the third foot is lost. If you read the whole passage, these defects, so to call them, become beauties in that they vary the versification. Only one other of the first dozen lines begins with a spondee, and only two others have a feminine caesura.

While trying to produce an English line to refute Dr. Johnson, I have been struck by two things: 1. The difficulty of determining how much of the charm of a verse is due to meaning and how much to mere sound; 2. The fact that the music of poetry, and particularly of Shakespeare, resides far less in the single line than in the passage. However, I will try.

What does the reader say to this from one of Gray's rejected stanzas?

And little footsteps lightly print the ground.

(Gray's thought was obviously suggested by Rhianus' epitaph on Timon,

ὡς ἐπ' ἐμοὶ μηδ' ὄρνις ἐν εἵαρὶ κοῦφον ἐρείδοι
ἔχνος.)

Or to this?

The moan of doves in immemorial elms.

Or to this?

Of perilous seas, in faery lands forlorn.

To be sure Tennyson and Keats were subsequent to Johnson. In reading the last example aloud the final letter of 'perilous' should scarcely be pronounced, to avoid the collision of *s* with initial *s* in the next word, as in *ars studiorum* condemned by Quintilian ix. 4. 37. Tennyson pointed out that he preferred

And freedom slowly broadens down

to

And freedom broadens slowly down.

Gray also wrote

The lowing Herd wind slowly o'er the Lea,
not 'winds,' if we may trust the copy of the *Elegy* which he himself made for Dr. Thomas Wharton,

and which is now in the National Portrait Gallery. [I may add that the same copy reads

Awaits alike th' inevitable Hour.]

The melody of the line from Keats is greatly increased if you remember the preceding words, 'opening on the foam,' of which the *p* and *f* are echoed in our verse. But my chief reason for selecting the line of Keats is this. The charm is not to be found in any definite sense apprehended by the intellect, but in the music of the words, which induces a strange dreamy emotion. I have not gone outside of the English heroic measure; but if the search were extended to lyric poetry, it would be easy to cite mellifluous lines of which the beauty assuredly does not depend on any sense they convey. If you doubt whether a passage of English poetry has a meaning, a good test is to translate it into one of the two lucid languages, Latin and French. The interesting question how far it is permissible for poetry to contain no sense for the reason, so long as the lines delight the ear and move the feelings, I do not venture to discuss. Possibly, as a religious doctrine that is repugnant to the reason may be defended as satisfying the wants of the heart, so a passage of poetry, though void of intelligible meaning, may claim to be justified if it gives rise to an emotional mood. But be this as it may, the Greek and Latin poets made no such claim. Their nonsense is always involuntary.

I must not omit to record that the couplet by which Pope declared his own ear to be most gratified was this:

Lo! where Maeotis sleeps, and hardly flows
The freezing Tanais through a waste of snows.

The passage is from the speech of Settle's ghost in the third book of the *Dunciad*. 'The reason of this preference,' says Dr. Johnson, 'I cannot discover.'

Since beginning this paper I have found that Tennyson reckoned 'among the most liquid lines in any language':

And drowsy tinklings lull the distant folds.

Tennyson's Life, ii. 288.

Tennyson also is responsible for the remark that such a verse as

Βῆ δ' ἀκέων παρὰ θίνα πολυφλοίσβοιο θαλάσσης

is 'grander in our modern broad northern pronunciation than in the soft southern talk of the Greeks.'

Ibid. ii. 13.

He was, I presume, contrasting the common English pronunciation with that of the modern Greeks, with their poverty of vowel sounds, and loss of sense of quantity. As for the revised or scientific pronunciation of ancient Greek, one cannot help feeling that the conclusions of philologists, however plausible, must remain unverified and unverifiable. And where a kind of verification is possible, the result is rather bewildering. Βαύζειν, *baubari*, fairly answers to the

bow-wow of a dog. But Cratinus used βῆ to represent the baa of a sheep. Now a sheep does not say 'bay.'

No attempt has of late years been made in England to give effect to the accent in ancient Greek, which indicated not stress but pitch. But I suspect that the constant change of pitch, occurring twice in the utterance of a single vowel when circumflexed, would be most displeasing to English ears. In America, I believe, as in England two centuries ago, the Greek accent is simply treated as a stress accent. To illustrate in our tongue versification based on quantity and regardless of stress accent, Tennyson produced the pentameter

All men alike hate slops, particularly gruel.

The preceding remarks are concerned with the melody arising from the sound of the syllables. Different from this is the rhetorical effect gained by the collocation of the words. Dryden, *Preface to Second Miscellany*, speaks of the Latin verse 'which they call golden, or two substantives and two adjectives, with a verb betwixt them to keep the peace.' Such is

Impiaque aeternam timuerunt saecula noctem.

Such a line is constructed on the same principle as the Latin prose period, where we have first the qualifications, and finally the statement of the principal action.

Lucan employed this verse in excess. See instances collected by Mr. Heitland from the first book of the *Pharsalia* in Haskins's edition, p. xcix. According to Dryden, Claudian perpetually closes his sense, i. e. comes to a full stop, with a verse of this description. I have contented myself with counting how many paragraphs of the first book *De Raptu Proserpinae* are thus terminated; and I find in Gesner's edition that out of twenty-two paragraphs nine end with a 'golden verse.' On the other hand in the first book of the *Pharsalia* not a single paragraph is thus concluded. This is surprising; as it would be natural for a writer so fond of this cadence to use it to clinch a paragraph.

In the pentameter the corresponding type is such a line as

Naufraga quam vasti tunderet unda maris.

Tibull. ii. 4. 10.

Propertius, the great master of the pentameter, introduces a charming variety by placing the verb in the hexameter, and ending the couplet with a word of four or five syllables. Compare

Qualis Thesea iacuit cedente carina

Languida desertis Gnosia litoribus;

Qualis et accubuit primo Cepheia somno,

Libera iam duris cotibus Andromede. i. 3. 1.

and

Quam supra nullae pendebant debita curae

Roscida desertis poma sub arboribus. i. 20. 35.

It has always been a puzzle to me why Propertius, having gained these glorious effects, abandoned them for the comparatively wooden pentameter with the invariable disyllabic ending.

In Greek there is not, so far as I am aware, any collocation of words which may be deemed equivalent to the 'golden verse' in Latin. In English the heroic line, whether in couplets or in quatrains, which in some measure answers to it, is, in my opinion, the line which contains two substantives, with a trochaic word attached as epithet to one or both of them.

Was this the face that launched a thousand ships
And burnt the topless towers of Ilium?

Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchymy.

Yet simple nature to his hope has given,
Behind the cloud-topt hill, an humbler heaven;
Some safer world in depth of woods embraced,
Some happier island in the watery waste.

Darkling I listen; and for many a time
I have been half in love with easeful Death,
Called him soft names in many a mused rhyme,
To take into the air my quiet breath.

To these passages taken almost at random from Marlowe, Shakespeare, Pope, and Keats, in which out of fourteen lines eleven comply with my definition, it would be easy to add examples from other authors. But the poet fondest of this form is Gray. His *Elegy* is full of such lines. They lend themselves readily to alliteration; and Gray's exquisite taste discovers itself in the moderation with which he avails himself of this resource. For to alliterate is a constant temptation, sharpening, as it does, the point, whether the passage be gay or pathetic, sarcastic or merely sententious.

Naturally enough writers of prize poems have aimed at the effect produced by what I call the English golden verse. We meet with it in the lines which, according to the familiar story, Heber added to his *Palestine* owing to a remark made by Walter Scott when breakfasting at Brasenose.

No hammers fell, no ponderous axes rung!
Like some tall palm the mystic fabric sprung.

Or take the well-known couplet from Burgon's Newdigate:

Match me such marvel, save in eastern clime;
A rose-red city, half as old as Time.

There must be many Oxford men who retain an affectionate recollection of 'Tommy' Short of Trinity, a kindly soul, who told a good story and enjoyed his glass of wine. He had been Newman's tutor, and a candidate against Arnold for the mastership of Rugby;

and he lived on till the latter part of the nineteenth century, a delightful representative of a bygone Oxford. Accordingly, some wag parodied Burgon's lines thus:

Match me such marvel, save in college port,
A rose-red liquor, half as old as Short.

NUMBER, GRAMMATICAL AND ARITHMETICAL.

Horace's acquiescence in the hissing *s*, or even liking for it (*Byways in the Classics*, p. 121), contrary to Tennyson's anxiety to 'kick the geese out of the boat,' appears in *C. ii. 17. 25*, where he goes out of his way to secure an *s* ending:

Cum populus frequens
Laetum *theatris* ter crepuit sonum,

instead of *theatro*. I remember the late Mark Pattison raising the question why *theatris* was in the plural, and suggesting that the applause in the theatres took place when the news was brought to them of Maecenas' convalescence. He might have supported this explanation by *Cic. p. Sest. 117*, 'cum audito senatus consulto rei ipsi atque absenti senatui plausus est ab universis datus'; and *ibid. 120*, 'recenti nuntio de illo senatus consulto ad ludos scaenamque perlato.' But apparently Horace is referring to the same incident in *C. i. 20. 3*,

datus in theatro
Cum tibi plausus;

and these words assuredly mean that the appearance of Maecenas in the theatre provoked the applause. I do not dwell on the further argument that at the time there was only one permanent theatre in Rome, that of Pompey. Horace probably wrote *theatris* on the principle that 'a man shall add amplitude or dignity to his language . . . by using the plural number for the singular.' (Hobbes, *Works*, vi. 492; *Ar. Rhet.* iii. 6. 4). In many cases there is an obvious reason for the change of number. Thus

Et populum reditus morantem.

HOR. C. iii. 5. 52.

avoids the repetition of *m* endings. By the way this passage has been utilized by Macaulay, for the picture of Regulus parting from the senators certainly suggested that of William taking leave of the States of Holland before he sailed for England. 'The iron stoicism of William never gave way; and he stood among his weeping friends calm and austere as if he had been about to leave them only for a short visit to his hunting grounds at Loo.'

A frequent explanation of the plural is the necessity of metre. So in

vitreo daturus

Nomina ponto.

HOR. C. iv. 2. 3.

His sua Sisypides auditis paene resolvit

Corpora.

OID, *Ars Am.* iii. 314.

Clauserunt virides ora loquentis aquae.

Ibid. ii. 92.

and in many other passages. I must add that these plurals *corpora* and *ora* of one person seem awkward and ridiculous. (Sophocles, *El.* 1233, has *σωμάτων* of Agamemnon.) Nor is the converse agreeable, as when Aeneas exclaims,

Suggere tela mihi (non ullum dextera frustra

Torserit in Rutulos) steterunt quae in corpore

Graium.

Aen. x. 333.

or when Ovid, advising the ladies to beware of too much light in a room, observes with more truth than politeness,

Aptius in vestro corpore multa latent.

Ars Am. iii. 808.

(The plural phrase *animi ac spiritus* of an individual has the special meaning of 'arrogance and pride.')

The use of the plural for the singular of the first person, *We* for *I*, has been variously ascribed to modesty, shyness, pomposity, and officialism. However strongly a writer is affected by these influences, he should make up his mind which number he intends to employ. Confused phrases such as *absente nobis* (Ter. *Eun.* iv. 3. 7); *nostros vidisti flentis ocellos* (Ovid, *Her.* v. 45), are inexcusable. What a pity it is, too, that Lygdamus has such a wretched line as

Perfida nec merito nobis inimica merenti

to precede the lovely pentameter

Perfida, sed, quamvis perfida, cara tamen.

TIB. iii. 6. 55.

This muddle of singular and plural is worse than Pope's habit of jumping from 'thou' to 'you' and back again.

Is it for thee the linnet pours his throat?
Loves of his own and raptures swell the note.
The bounding steed you pompously bestride,
Shares with his lord the pleasure and the pride.
Is thine alone the seed that strews the plain?
The birds of heav'n shall vindicate their grain.

Essay on Man, iii. 33.

The custom of employing the second person plural, *you* for *thou*, by way of respect in addressing an individual dates in Latin from the fifth century, A.D.

When a town has a plural name, as *Athenae*, *Cumae*, we may suspect that it was formed from the union of two or more communities, either a hill village and a plain village, or an inland town and a port, or old inhabitants and new settlers.

When representing a class or type by a personal name the Romans used a plural where we employ the singular with 'a' or 'an', as

Sisennas, Barros ut equis praecurreret albis,

'a Sisenna, a Barrus.'

Turning to number in its arithmetical sense, we find wonderful ingenuity, not always happily directed, shown by the Latin poets to express numerical figures, the words for which were awkward to put in verse.

Virgil expresses the twelfth year quite simply, *Ecl.* viii. 39:

Alter ab undecimo tum me iam acceperat annus;

and indeed in this lovely passage anything in the nature of a conceit would have been grievously out of place. Martial also, in his graceful epitaph on Glaucias who died in his thirteenth year, is happy in the lines (vi. 28):

Bis senis modo messibus peractis

Vix unum puer applicabat annum.

He is rightly more prosaic in addressing Julius Martialis, an elderly gentleman getting on for sixty (i. 15):

Bis iam paene tibi consul tricesimus instat.

But in his expression for his own fifty-seventh birthday Martial is less successful. He deforms a pretty little poem by so clumsy a contortion of language as this (x. 24):

Quinquagesima liba septimamque

Vestris addimus hanc focus acerram,

where Mr. Stephenson annotates: 'A curious and very artificial condensation for 'quinquagesima septima liba et quinquagesimam septimam acerram; that is, he offers cakes and incense for the 57th time.'

By his fifty-seventh birthday Martial means, I think,

that he had completed fifty-six years of life. In other words, the day on which he was actually born counts as first of the series. So I take 'sex mihi natales ierant,' Ovid, *Her.* xv. 61 to mean 'I was now five years old.' At any rate this was how Augustus reckoned, when in a charming letter to his grandson Gaius, quoted by Gellius xv. 7, he wrote: 'I hope you have enjoyed yourself keeping "quartum et sexagesimum natalem meum: nam, ut vides, κλιμακτήρα communem seniorum omnium tertium et sexagesimum annum evasimus."'

The poets often found the *lustrum* or period of five years useful for their purpose. Horace, wishing to say that he was forty, does not spoil a Sapphic stanza by the word *quadraginta*, but writes

Cuius octavum trepidavit aetas
Claudere lustrum. C. ii. 4. 23.

This is simple and satisfactory. Some applications of this term cannot claim the like praise.

Statius, in his lament for the boy Philetos, *Silv.* ii. 6, says

Nectere temptabat iuvenum pulcherrimus ille
Cum tribus Eleis unam trieterida lustris.

'The fair youth was trying to attach a space of three years to three lustres of Elis' (Olympiads), that is he was nearly fifteen years old. We should deem a piece of pedantry like this inconsistent with real feeling, but no doubt the taste of the time admired it. The

meaning, at any rate, is perspicuous. But Martial, vii. 40, positively misleads, when he uses an Olympiad (four years) to signify a lustre of five years:

Occidit illa prior viridi fraudata iuventa:
Hic prope ter senas vidit Olympiadas.

The wife died young, the husband lived to nearly ninety.

On the other hand Ovid says a lustre, though he means an Olympiad, when he explains Caesar's reformation of the calendar, *Fasti*, iii. 163.

Is decies senos tercentum et quinque diebus
Iunxit, et e pleno tempora quarta die.
Hic anni modus est. In lustrum accedere debet,
Quae consummatur partibus, una dies.

The lines are neat; but as poetry they do not rise above

Thirty days hath September, &c.

By the third century the confusion with the Olympiad was complete, and the lustre regularly signified a period of four years.

Some of the numerical conceits we meet with in the poets are tiresome and offensive. Who can admire Statius when he says (*Silv.* ii. 1. 10)—

Nec si tergemini Sicula de virgine carmen
Affluat?

He means, 'No, not if the song of the three sirens were to stream on your ears'; but he calls it 'the

that he had completed fifty-six years of life. In other words, the day on which he was actually born counts as first of the series. So I take 'sex mihi natales ierant,' Ovid, *Her.* xv. 61 to mean 'I was now five years old.' At any rate this was how Augustus reckoned, when in a charming letter to his grandson Gaius, quoted by Gellius xv. 7, he wrote: 'I hope you have enjoyed yourself keeping "quartum et sexagesimum natalem meum: nam, ut vides, κλιμακτηῖρα communem seniorum omnium tertium et sexagesimum annum evasimus."'

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Nec si tergeminum Sicula de virgine carmen

Affluat?

He means, 'No, not if the song of the three sirens were to stream on your ears'; but he calls it 'the

triple song of the Sicilian maiden.' Homer, one may observe, uses the dual of the sirens. At Sophocles, *Oed. C.* 718, τῶν ἑκατομπόδων Νηρηίδων ἀκόλουθος the flippant author of Bohn's crib remarks 'This does not imply that each of the daughters had a hundred feet, but that being fifty in number, they mustered, at the usual allowance of two a-piece, this quantity altogether.' So Horace's *ore trilingui*, 'mouth with three tongues,' of Cerberus appears to mean the tongue of each of his three mouths.

At Horace, *C.* iii. 19. 11.

—tribus aut novem

Miscentur cyathis pocula commodis.

Qui Musas amat impares,

Ternos ter cyathos attonitus petet

Vates ; tres prohibet supra

Rixarum metuens tangere Gratia,

the meaning of the poet is disputed. Twelve *cyathi* made a *sextarius* (pint). Was each man to mix his own liquor, as we commonly do now, taking nine *cyathi* of wine to three of water, or three of wine to nine of water, at his option? Or was the liquor already mixed in the bowl (*crater*), like the punch of old times, and was the choice of the guests of quantity only, whether to have three or nine ladlefuls (*cyathi*) to drink the toast? Here, however, the difficulty arises not from the words denoting the numerals, but rather from the expression *miscentur*.

It was, I fancy, in the pure gaiety of invention that Ovid, *Tr.* i. 2. 50, instead of *decimus* uses the periphrasis

Qui venit hic fluctus, fluctus supereminet omnes ;

Posterior nono est undecimoque prior ;

just as the author of 'Sally in our Alley' has

Of all the days that's in the week

I dearly love but one day—

And that's the day that comes betwixt

A Saturday and Monday.

At the seaside I have more than once watched the waves, to see whether the third or the tenth was bigger than the others, but I never succeeded in detecting any law.

The diplomatic tact of the Romans is illustrated by a story told by Gellius, x. 1. Pompey was anxious to inscribe on his theatre his name as consul for the third time. Some of his friends told him to express this by *consul tertio* ; while others, including Varro, assured him that *consul tertium* was right. The question was referred to Cicero, who advised Pompey to please everybody by using the abbreviation TERT. Ultimately the mason solved the difficulty by carving COS III.

EPITHET TRANSFERRED.

The same thought may often be conveyed though the words are arranged in a different syntactical relation to each other. Compare

Neque istic neque alibi tibi erit usquam in me
mora. TER. *Andr.* 420.

with

Sed sequere me intro, ne in mora illi sis. Ibid. 466.

or 'Ut iam sit in iis culpa,' Cic. *Fam.* i. 9 with 'Nos in culpa sumus,' *ibid.* x. 26: just as we can say either 'the fault is with me' or 'I am in fault.'

So Quintilian instead of 'quibus cura famae fuit,' *ibid.* 8. 45, might have said 'quibus curae fama fuit,' as elsewhere (xii. i. 8) he does say 'Num igitur malis esse laudem curae putamus?' In most sentences every language has a syntax natural to itself. The same may indeed be affirmed of individual writers. For instance, Gibbon, having to translate *anilis superstitio*, turns the epithet into a substantive and thus brings in his favourite genitive case: 'the dotage of superstition.'

Sometimes an effect is gained by transferring an epithet to a word to which it does not logically belong. Of this transference two principal varieties are common in Latin and Greek poetry, though rarely met with in English. The first is when a substantive in the genitive case is governed by another substantive, and an epithet which belongs to the substantive in the genitive is made to agree with the governing substantive, as ἐμὰ κήδεα θυμοῦ, Od. xiv. 197 instead of ἐμοῦ κήδεα θυμοῦ. Here the two substantives form one notion, and the change only amounts to saying 'my heart-

woes' instead of 'the woes of my heart.' Sometimes this construction seems to be resorted to for metrical convenience, as in Soph. *Trach.* 817:

*Ογκον γὰρ ἄλλως ὀνόματος τί δέι τρέφειν
μητρῶον, ἥτις μηδὲν ὥς τεκοῦσα δρᾷ;

and in Hor. *C.* iii. 29. 1:

Tyrrhena regum progenies;

where the verse would not admit μητρῶον or *Tyrrhenorum*. But there are many passages where this explanation cannot be applied, as Eur. *Herc. F.* 1039:

*Ο δ', ὥς τις ὄρνις ἄπτερον καταστένων
ᾠδὶνα τέκνων,

or *Aen.* viii. 526:

Tyrrhenusque tubae mugire per aethera clangor.

Occasionally the poets carried this licence to excess. When Pindar, *Ol.* xi. 5, says ἐρύκετον ψευδέων ἐνιπὰν ἀλιτόξενον, 'keep from me the reproach that wrongs a friend of falsehoods,' meaning 'the reproach of falsehoods that wrong a friend,' or when Juvenal, vi. 661, says *Pontica medicamina regis*, 'the Pontic drugs of the king,' meaning 'the drugs of the Pontic king,' the novelty of the phrase by no means compensates for its obscurity. Ben Jonson seems to have imitated this figure in *Sejanus*, v. 8, in the speech of Arruntius:

See, see! what troops of his officious friends

... proclaim his idol lordship,

More than ten criers, or six noise of trumpets!

where I suppose the last words are Jonsonian for 'noise of six trumpets.'

The other common form of transference is when an epithet which properly belongs to the subject is attached to another noun in the sentence, as in Hor. *C. i. 37. 6*:

dum Capitolio
Regina dementes ruinas
Fumus et imperio parabat.

Tennyson, no doubt, was experimenting with this figure in the line in *The Princess*:

Melissa shook her doubtful curls.

In Horace, *C. iii. 27. 27*, when Europa trusted herself to the bull, and grew pale at the sea '*medias-que fraudes*,' *medias fraudes* might mean the dangers between shore and shore, or the dangers between herself and the Cretan coast. The explanation generally given is 'the dangers around her,' a meaning of *medius* not recognized by the lexicons. If this translation is right, it is, I think, simplest to regard *medias* as a transferred epithet. It was Europa who was in the middle. A more decisive instance will be found in Statius, *Silvae*, i. 2. 10, where *Elegy* joins the nine Muses:

decimamque videri
Se cupit et medias fallit permixta sorores.

Homer had long before set the example of transference with this word:

Τὸν δὲ Πολίτης
Αὐτοκασίγνητος περὶ μέσσω χεῖρε τιτήνας
'Ἐξήγεν πολέμοιο δυσηχέος. II. xiii. 533.

if this is the right reading. But most editors, I believe, prefer μέσσω.

Often one may doubt whether the epithet is transferred or whether it really belongs to the word to which it is attached. When Horace writes, *C. i. 3. 38*:

neque
Per nostrum patimur scelus
Iracunda Iovem ponere fulmina,

does the poet mean *iracunda* to characterize the thunderbolts, or is Dr. Wickham right in saying, 'The epithet properly belongs to Jove himself'? In poetry it seems fair when possible to assume that the writer intended the epithet to animate the thing to which he assigned it. Such, I think, was Gray's intention in the line:

On hasty wings thy youth is flown.
And in this passage—Gray was fond of wings—
I feel the gales that from ye blow
A momentary bliss bestow

As waving fresh their gladsome wing, &c.
The second mode of transferring the epithet, like the first, has been occasionally carried to excess. When Catullus in his description of the *Parcae* (*lxiv. 309*) says:

At roseo niveae residebant vertice vittae,

and we are told by Professor Ellis that the adjectives are inverted in order to suggest that the colours blended into each other, we can only remark that the poet has made a most unsuccessful experiment. Ovid is guilty of a similar absurdity when he transposes *pia aeternas* thus :

Sic flammas aditura pias aeterna sacerdos.

Am. iii. 7. 21.

To defend this line would require intelligence like that of the commentators who explained that the MS. reading of *Georgic* ii. 71, *castaneae fagos*, is a 'hypallage' for *castaneas fagi*; in other words that 'Chestnut-trees bear beech-nuts' means 'Beech-trees bear chestnuts.' Doubtless to these worthy scholars, if they went forth to convert the heathen, the sense would be the same whether the missionary ate the black man or the black man ate the missionary.

An alteration of the syntax of the sentence akin to transference of the epithet is the inversion of adjective and substantive, as Virgil's:

Limen erat caecaeque fores et pervius usus

Tectorum inter se Priami.

Aen. ii. 453.

This stilted phrase, like the simile of the boiling kettle in the seventh *Aeneid*, recalls Thackeray's remark: 'You can call a hat

A silken helm, impermeable to storm,
And lightsome as the breezy gossamer,
but it is only a hat after all.'

Somehow the word *usus* seems to have tempted to affected forms of speech.

Nec casia liquidi corrumpitur usus olivi.

Georg. ii. 466.

Nec purpurarum sidere clarior

Delenit usus.

HOR. Carm. iii. 1. 42.

Sometimes in the chorus of a Greek play one finds the constituent parts of a thought shuffled together for the reader to arrange as best he can, as in these lines from the *Agamemnon*, 995 :

Σπλάγχνα δ' οὔτι ματᾶζει
πρὸς ἐνδίκους φρεσὶν τελεσφόροις
δίναϊς κυκλούμενον κέαρ,

thus translated by Mr. Paley: 'And my inward parts are not vainly moved, my heart whirling in eddies against the midriff through fears well-founded and tending to a sure accomplishment.' He adds: 'Of course, *ἐνδίκους* and *τελεσφόροις* are mere epithets to *φρεσίν*, but it is necessary to deviate a little from grammatical exactness in order to convey a clear meaning.' A clear meaning indeed! Passages like this make one think for the moment that Fitzgerald was not far wrong when he suggested that the choruses, being meant to be sung, were as careless of sense as the libretto of an Italian opera. 'Quand une chose ne vaut pas la peine d'être dite, on la chante.' But from this heresy one is delivered when

one turns to such a lovely poem as Εὐίππου, ξέρε (Oed. C. 668), or to a charming snatch of song like *Ἔρως ἀνίκατε μάχαν (Antig. 781).

PRETTY FANNY'S WAY IN GRAMMAR.

When a grammarian lays down a rule, and then finds passages which contradict it, what is he to do? Like Mr. Gladstone, he has 'three courses' open to him. He may 'emend' the conflicting passages till they suit his rule. For instance Dawes, *Miscellanea Critica* 227, stiffly maintains that ὅπως μή is never used with the first aorist subjunctive in the active or middle voice. This rule went by the name of Dawes's Canon; and no examination paper in Greek scholarship was complete without a question on it fifty years ago. I lately observed a reference to it in a volume of *Reminiscences*, but perhaps because the book was edited after the author's death by his widow, the dignified name of 'Dawes's Canon' had been transmogrified into 'Davies's Caution.' There are a number of instances where the MSS. contradict the Canon; but it is generally easy to 'emend' them, and to turn, say, διδάξῃς into διδάξεις. That is the first course.

The second way to meet the difficulty is to brazen it out, and to stick to it that the example corresponds to the rule. For instance, you have made up your mind that *at*, 'yet,' after a conditional or concessive

clause is found in Cicero only when such preceding clause is negative. Well, you are reading the Second Philippic, and you come upon § 114, 'Quod si se ipsos illi nostri liberatores e conspectu nostro abstulerunt, at exemplum facti reliquerunt.' 'Oh,' you say, '*e conspectu se abstulerunt* is equivalent to *non adsunt*, so the clause is a negative one.' You read on, and soon come to § 116, 'Res bello gesserat quamvis rei publicae calamitosas, at tamen magnas.' Again there is no difficulty: '*calamitosas* implies the negative notion "not beneficial."' If the epithet had been 'beneficial', then 'beneficial' would of course have implied the negative notion, 'not calamitous.' This method resembles the expedient we were taught in writing Latin verses, to express a fact, when metrically convenient, by denying the contrary. Thus the Eton boy rendered the line

For Time has all his locks before,
by the pentameter

Tempus habet nullas posteriore comas.

A third course, which Riemann often pursues, is to say that the author is 'incorrect.' Though this sounds arrogant, it is really less so, in my opinion, than either of the other methods. A glance at Lowth's Grammar will show how often our greatest writers have been incorrect; and surely the same fate may sometimes have befallen the writers of Greece and Rome.

I pass by, as unthinkable, the suggestion that possibly the rule may be wrong, and the grammarian mistaken.

FALSE QUANTITIES.

'Breakfasted with the Bishop of Oxford. Van de Weyer remarked on the English horror of false quantities, which Macaulay defended justly on the plea that no one is bound to quote. No one resents the Duke of Wellington, in the theatre at Oxford, having called it Carōlus, after being corrected for saying Jacōbus.' (Lord Carlisle, *Journal*, May 15, 1850; in Trevelyan, *Macaulay*, ch. xi.) Of his speech at Oxford the Duke gave the following curious account:

'When I went to Oxford as Chancellor, I was very much puzzled when they told me I was to make a Latin speech at the inauguration. Now any speech is difficult, but a Latin one was impossible. So in this dilemma I applied to my physician, as most likely from his prescriptions to know Latin; and he made me a speech which answered very well. I believe it was a very good speech, but I do not know much of the matter.'

RAIKES, *Journal*, Sept. 25, 1843.

Correct quantity is not usually the characteristic of a physician's Latin. In English the tendency is to throw the accent towards the beginning of the word, as *par'ody*, *sen'ator*, *or'ator*. Thus our medical friends may be forgiven for saying, as they do, *abādō*.

men, *verfūgo*, *plethōra*, though the very sound of *πληθώρα* suggests fullness. *Angīna*, it would seem, is right. For a curious proposed derivation from *κλήτωρ* see Dunglinson's *Dict. of Medical Science*.

Lawyers have some venerable stories, as of the counsel who talked of *nolle prosēqui*, and was reminded by the judge that at the end of term it was a pity to lengthen anything unnecessarily. In the House of Commons the last false quantity made by a distinguished man was when Mr. J. S. Mill misquoted Horace, *Ep.* i. 16. 47, as 'Habes pretium, cruci non figeris'; and Mr. Lowe in his reply brought in 'non pasces in cruce corvos,' 'which I prefer,' he said, 'to *cruci non figeris*.'

In the House of Lords, as Mr. Herbert Paul relates in his paper on the Decay of Classical Quotation (*Nineteenth Century* for April, 1896), Lord Clarendon achieved a 'record' by committing two false quantities in consecutive words, when he quoted Martial in this fashion:

Sunt bona, sunt quaedam mediocria, sunt plura mala.

The false quantities made by scholars would furnish a curious list. When Joshua Barnes desired his wife to devote her fortune to the publication of his edition of Homer, and at last persuaded her to do so by assuring her that the *Iliad* was written by Solomon, in the joy of his heart he composed some Greek hexameters. One of these he began with *εἰπράγλης*,

which Bentley said was 'enough to make a man spew.' (Ribbeck lately complained that Madvig's emendations of the Latin dramatists had the like effect on him, *nauseam adferunt*.) Among modern editors two learned Germans have distinguished themselves while emending their authors, the one by making the first syllable of *creber* short, and the other by ending a hexameter with *speciesque pōnenda*.

As to men of letters perhaps the most famous errors of this kind may be found in the distich on Shakespeare's monument :

Iudicio Pylum, genio Socratem, arte Maronem,
Terra tegit, populus mœret, Olympus habet ;

and in that on Scott's dog Maida, who was buried beneath his effigy :

Madae marmorea dormis sub imagine, Maida,
Ad ianuam domini ; sit tibi terra levis.

To improve matters, Mr. James Ballantyne printed this with *jaces* instead of *dormis*.

The Latin lines, blunder included, were by Lockhart, and Scott's English version ran :

Beneath the sculptured form which late you wore,
Sleep soundly, Maida, at your master's door.

Maida 'had been so often sketched that he got up and walked off with signs of loathing whenever he saw an artist unfurl his paper and handle his brushes.'

He may, however, be seen in the Tate Gallery ; for in Landseer's 'Scene at Abbotsford' the old black and white dog with blood-shot eye is Maida ; and, according to Lockhart, he is affectionately portrayed in *Woodstock* under the name of Bevis.

It is not surprising that the poets who scribbled their effusions on walls were sometimes more forcible in their sentiments than pedantically correct in their quantities. Among the *graffiti* at Pompeii appeared a couplet with the hexameter ending *formosam forma puellam*, though *forma* is clearly the ablative case. I forbear from citing the lines ; but the curious reader will find them *C. I. L.* iv. 1516. So too *Venerem* has the first syllable long in the pretty scrawl which I transcribe from *Rome et l'Empire*, by Émile Thomas, as I have failed to come upon it in the fourth volume of the *Corpus*.

Amoris ignes si sentires, mulio,
Magi properares ut videres Venerem.
Bibisti ; iamus ; prende lora et excute.
Pompeios defer, ubi dulcis est amor meus.

O coachman, if you felt the fires of love,
With haste to see sweet Venus you would move.
You've had your drink ; come, mount, good
fellow, come !

Off to Pompeii and my darling's home !

In the *Paston Letters* we find William Paston, jun., writing to his brother in 1479 : 'And as for my

comynge from Eton, I lake no thyng but wersyfyngge,
whyche I troste to have with a lytyll contynuaunce.

Quare, quomodo non valet hora valet mora,
Unde dictum.

Arbore iam videas exemplum. Non die possunt
Omnia suppleri; sed tamen illa mora.

And thes too verse afore seyde be of myn own
makyng.'

I fear that *diē* would hardly pass muster at Eton now. The poet was the precocious young person who in the same letter explained that he had matrimonial views about a 'yong jentylwoman; Margarete Alborow, the age of hyr is be all lykelyod xvij or xix yere at the fertheste.' He begged his brother to interview her, and 'specialy beolde hyr handys, for and if it be as it is tolde me, she is dysposyd to be thyke.' Like Lord Byron, this Eton boy thought fine hands a mark of good breeding.

False quantities have sometimes brought on school-boys a flogging; but I am not aware that they have ever entailed more serious consequences, such as followed on Cardinal Wolsey's adherence to the Latin idiom when he wrote 'Ego et rex meus.' Earl Patrick, on the other hand, suffered through incorrect grammar. 'This noted oppressor,' wrote Scott, 'was finally brought to trial and beheaded at the cross of Edinburgh, February 6, 1614. It is said that the king's mood was considerably heated against him by

some ill chosen and worse written Latin inscriptions, with which his father and himself had been unlucky enough to decorate some of their insular palaces. In one of these Earl Robert, the father, had given his own designation thus: "Orcadiae Comes Rex Jacobi Quinti Filius." In this case he was not perhaps guilty of anything worse than bad Latin. But James VI, who had a keen nose for puzzling out treason, and with whom an assault and battery upon Priscian ranked in nearly the same degree of crime, had little doubt that the use of the nominative *Rex* instead of the genitive *Regis* had a treasonable savour.' Lockhart, *Scott*, ch. 29 n.

Martial, ix. 12, protests against making false quantities to suit the metre:

Dicunt Earinon tamen poetae,
Sed Graeci, quibus est nihil negatum,
Et quos *Apes *Apes decet sonare.
Nobis non licet esse tam disertis,
Qui Musas colimus severiores.

But for all that, in some words the Romans themselves had not made up their minds as to the proper quantity; for instance, *Porsena*, *Diana*, *fortuitus*, *liquidus*, *feralia*, *procuro*, *profundere*, and perhaps *conubium*. In a word in common use adopted from the Greek, they did not hesitate to employ the Latin pronunciation, as *prōlogus* on the analogy of *prōloquor*, or to shorten one vowel before another, as by turning

πλατῆα into *platῆa* (I do not know why Lewis and Short should mark this word *platῆa*). Thus, in the Roman law courts, counsel had to accommodate themselves to the popular speech. 'Prudenter enim, qui cum interrogasset rusticum testem, an Amphionem nosset, negante eo, detraxit aspirationem, breviavitque secundam eius nominis syllabam, et ille eum sic optime norat,' Quint. xii. 10. 57.

COMMON MISQUOTATIONS.

With just enough of learning to misquote.

English Bards and Scotch Reviewers.

Next to 'Ne ultra crepidam' the commonest Latin misquotation is 'Hic labor, hoc opus est.' Burton in his *Anatomy* is guilty more than once of both these blunders. Obviously 'Hoc opus, hic labor est' is right, on the principle 'Ne decrescat oratio et fortiori subiungatur aliquid infirmius,' Quintil. ix. 4. 23; for *opus* is certainly weaker than *labor*. Ovid, *Ars. Am.* i. 453, preserves the correct order. Curiously enough Quintilian forgets his own rule, and twice misquotes 'Abiit, excessit, evasit, erupit' as 'Abiit, excessit, erupit, evasit,' ix. 3. 46, 77. The reader will remember the English version of this passage. *Abiit*, he went out to dinner; *excessit*, he took too much wine; *evasit*, he said it was the lobster salad; I forget what *erupit* was. Perhaps the commonest English misquotation is 'To-morrow to fresh fields and pastures

new.' Milton wrote 'fresh woods.' Another is 'Music hath charms to soothe the savage breast'; and this is the form in which the line is given by so accurate an author as Mr. Bartlett, in his *Familiar Quotations*. I suspect, too, that many people fancy the words come from Shakespeare. Of course they occur at the beginning of *The Mourning Bride*, by Congreve. The curtain rises to soft music, and then Almeria comes forward saying:

Musick has Charms to sooth a savage Breast.

I should prefer 'hath'; just as I wish that instead of 'does' Addison had written:

Th' unwearied Sun from day to day
Doth his Creator's pow'r display.

SOME COMMON SOLECISMS.

The use of 'predicate' for 'predict' arose, no doubt, from a misdirected desire to attain distinction of style. The split infinitive, without which no official notice or letter to the newspapers is now complete, appears to have been originally the result of carelessness, though of late it has oftener been the product of affectation. Whether it is grammatically wrong I do not pretend to say. Neither Lowth nor Cobbett mentions it, and the authors of *The King's English* condemn it rather as ugly than as ungrammatical. It may be noticed that Cicero frequently splits a com-

pound or periphrastic tense, as 'qui Platonis instituto in Academia coetus erant et sermones habere soliti,' *Acad.* i. 17, where see Reid's note. Miss Burney in *Evelina* and also in her *Diary* is often guilty of splitting her infinitives. Here is an example from her *Diary*, January 11, 1783. 'This then, cried I, will with me always be a reason to as little desire seeing the officer as his book.' It was only a few months before this date that Miss Burney finished *Cecilia*. The MS. of *Cecilia* underwent careful revision by several friends, though not by Dr. Johnson; and I felt curious to ascertain whether any split infinitives were allowed to remain there. Accordingly I read *Cecilia* again, with great entertainment in spite of the split infinitives I observed. For example: 'Not enough, perhaps, to coolly justify my praise,' i. 252. 'Fearing to still further offend him,' ii. 171. (Mine is the second edition.) Whether Johnson would have struck out these and the other instances, I do not know, but he himself was equally guilty when he wrote: 'Milton was too busy to much miss his wife.'

In the split infinitive commonly cited from Byron (*Childe Harold*, ii. 25):

To sit on rocks, to muse o'er flood and fell,
To slowly trace the forest's shady scene,

Byron's object clearly was to begin each clause with the same word (*repetitio*). To my ear 'slowly to trace' would be more acceptable: and whether grammatical

or not, the split infinitive is almost always ungraceful and affected.

'Predicate' for 'predict' is not only affected, but is absolutely wrong. The same mistake of using *praedicare* for *praedicere* appears in Latin in the second century A.D., and seems to have had its origin in Africa. The writers to whom Forcellini attributes it are Apuleius and Tertullian. On the relation between these authors see some interesting remarks of Mr. Mackail in his *Latin Literature*, p. 251.

I do not find any instance where *praedicere* has been substituted for *praedicare*; nor does 'predict' take the place of 'predicate': I have only observed an example in *Joseph Andrews*, Bk. ii. ch. 17. There parson Adams, when explaining to the innkeeper that knowledge of the world can only be gained through books, relates how 'a certain physiognomist asserted of Socrates that he plainly discovered by his features that he was a rogue in his nature.' This incensed the boys of Athens, till Socrates confessed the truth of his observations, 'acknowledging that, though he corrected his disposition by philosophy, he was indeed naturally as inclined to vice as had been predicted of him.' Here Adams should have said *predicated*, which would not only have been correct, but would also have been a more imposing word in the ears of the innkeeper.

What we now regard as the vulgarism of 'lay' for 'lie' mars Pope's beautiful version of Priam's prayer

in *Iliad*, xxiv, for Priam was clasping the knees of Achilles as he prayed :

For him through hostile camps I bent my way ;
For him thus prostrate at thy feet I lay ;
Large gifts proportion'd to thy wrath I bear ;
O hear the wretched, and the gods revere !

Byron is guilty of this offence, as we found him of splitting an infinitive. In the middle of his splendid address to the Ocean comes the terrible line—

And dashest him again to earth :—
there let him lay.

Childe Harold, iv. 180.

Like the split infinitive, moreover, 'lay' meaning 'lie' infests official notices. 'Lord Chamberlain's office, February 19, 1806. Notice is hereby given that the Remains of the late Right Hon. William Pitt will lay in state,' &c. And at this day in the National Portrait Gallery the official tablet under the picture of Mrs. Oldfield states that 'she laid in state in the Jerusalem Chamber, and was buried according to her desire in Brussels lace and gloves in Westminster Abbey.'

With 'lay' for 'lie' may be compared Virgil's *cum venti posuere*, which perhaps was a nautical expression. 'Lie' for 'lay' is uncommon. It was, however, through 'winding up his watch, and lying it on the table' that Mr. Pickwick found himself in a middle-aged lady's bedroom (p. 231, *editio princeps*). This transitive use

of an intransitive verb resembles Horace's *imperor* and *invidior*, and Ovid's gerundive from *careo*,

Virque mihi dempto fine carendus abest.

There is one error in English which is not only permissible, but obligatory. The poets have agreed, in spite of grammar, to use the subjunctive 'thou wert' instead of the indicative 'thou wast'—with good reason, for 'wast' is perhaps the ugliest word in the language. It was the 's' between vowels that the Romans disliked, and replaced by 'r,' *Fusius* for example becoming *Furius*.

We generally think it a mark of a bad education to wobble from the third to the first person in a letter. 'Mrs. Brown presents her compliments to Mrs. Green, and I shall be obliged if she will have the goodness to kindly return the umbrella she took by mistake on Monday.' But if Tyrrell and Purser are right, Cicero was equally muddled when he headed a letter thus :

Tullius Tironi suo s. p. d. et Cicero meus et frater
et fratris f. *Fam.* xvi. 1.

COTIDIANA OSCULA.

The *cotidiana oscula* which Tiberius forbade by proclamation, Suet. *Tib.* 34, were, I suggested in *Byways in the Classics*, p. 97, the greetings of great men to their dependants or to persons whom they wished to court. Of course the prohibition did not

extend to kisses of affection, such as Q. Cicero promised to Tiro. 'Tuos oculos, etiam si te veniens in medio foro videro, dissuaviabor,' Cic. *Fam.* xvi. 27; where Manutius sagely comments: 'Et hic amor ostenditur: nam *suaviari*, id est osculari, plus est quam complecti; *oculos*, plus quam malas: *in foro*, plus quam domi vel in via; *in medio foro*, plus quam in alia fori parte; *dissuaviari* autem, plus quam suaviari, iteratio enim suaviorum indicatur.' His remark that kissing the eyes shows more affection than kissing the cheeks might have been put more strongly. When we kiss the eyes, says Pliny, we seem to reach the soul itself. 'Profecto in oculis animus habitat . . . Hos cum exosculamur, animum ipsum videmur attingere,' *H. N.* xi. 37 [54]. Acme in *Catullus* thought so too. A young friend of mine finds fault with Pliny's doctrine, and cites with approbation Victor Hugo's line:

Ta bouche sur ma bouche et tes yeux sur mes yeux.

The eyes, he objects, cannot respond to a kiss. Sir Theodore Martin tries to meet this difficulty by translating thus:

Then Acme, with a gentle grace,
Bending back her rosy face,
Kissed the eyes of that sweet boy,
That swam beneath her lips with joy.

The nearest English representatives of the forbidden *cotidiana oscula* were perhaps electioneering

kisses, of which one is famous in history—the kiss given by the beautiful Duchess of Devonshire to the Westminster butcher to win his vote for Mr. Fox. (Let me digress for a moment to give from Wraxall's *Posthumous Memoirs*, April, 1784, his character of the Duchess's husband. 'As play', he says, 'became indispensable in order to rouse him from his lethargic habit, and to awaken his torpid faculties, he passed his evenings usually at Brooks's, engaged at whist or faro. Yet beneath so quiet an exterior he possessed a highly improved understanding; and on all disputes that occasionally arose among the members of the club relative to passages of the Roman poets or historians, I know that appeal was commonly made to the Duke, and his decision or opinion was regarded as final.')

To return to the beautiful Duchess, who went forth from Devonshire House to canvass for Mr. Fox. 'In those days,' says Mr. Raikes, *Journal*, Jan. 18, 1837, 'the men of fashion were scholars as well as wits, and Fitzpatrick celebrated the same event in a Latin epigram which was much admired:

Quae dea sublimi vehitur per compita curru?
An Juno, an Pallas, an Venus ipsa venit?
Si genus aspicias, Juno est; si dicta, Minerva;
Si spectes oculos, mater amoris erit.'

'Pereant qui ante nos nostra dixerunt.' These lines had already been dedicated to Henriette de

Coligni, comtesse de la Suze, who died in 1673. It was on her that 'le père Bouhours, ou plutôt le conseiller Fieubet, fit ce madrigal, digne du siècle d'Auguste :

Quae dea sublimi rapitur per inania curru ?'

and so on, the third line running :

Si genus inspicias, Juno est ; si scripta, Minerva.

Biographie Universelle. Wraxall assigns the poem to the right lady in his *Memoirs*, i. 164, and on the margin of her copy of Wraxall Mrs. Piozzi paraphrased it thus :

Her birth examined, Juno we discern ;
Her learning not Minerva's self denies ;
From such perfections dazzled should I turn,
But that Love's mother laughs in both her eyes.

HAYWARD, *Autob. of Mrs. Piozzi*, i. 329.

In the Eatanswill election, soon after the Reform Act, Mr. Samuel Slumkey won roars of applause by kissing six babies. Half a century earlier a candidate when canvassing kissed right and left. In his amusing account of the visit of Mr. Grenville, then standing for Parliament, Cowper says : 'This ended the conference. Mr. Grenville squeezed me by the hand again, kissed the ladies, and withdrew. He kissed likewise the maid in the kitchen, and seemed upon the whole a most loving, kissing, kind-hearted gentleman.' Cowper, *Letters*, March 29, 1784. This

was the general election in which the Duchess distinguished herself in Westminster.

SOME QUAIN T MISTAKES.

Boys, if they cannot construe a passage, will slur the sentence, or blot the writing, in the fond hope of deluding the examiner. Girls are more conscientious, and carefully indicate words they do not understand. As a dash so often serves instead of a coarse expression, the effect is curious when a young lady thus renders : 'Quid ? vos hesternæ, inquit, cenula non intellexistis me pecunia non egere ?' 'What, you —', he said, 'have you not perceived the —, they have not made the money for me.' The most amusing mistakes arise from confusing two similar words. Here are a few examples : 'Collegis novem singuli accensi apparebant.' Nine single men appeared to their colleagues much incensed.—'Frater ad eloquium viridi tendebat ab ævo' : my brother by his lively grandfather was trained to eloquence.—'Versaque iuvenum terga fatigamus hasta' : and we accustom the backs of the youths to the attacks of the spear.—'Inque Iovis dextra fictile fulmen erat' : and in Jove's right hand was the traditional thunderbolt.—'Arguto coniunx percurrit pectine telas' : the wife with argument thrusts her darts into your breast.—'Bacchatur fama per urbem' : drunken voices spread the report through the city.—

'Faenum capiti supposuisse': to accumulate interest on capital.—'Vineas agere': to put on his mantle. In the next instance guessing is manifest:

Occupat Alcides; adductaque clava trinodis
Ter quater adversi sedit in ore viri.

Alcides came to the rescue; and three times he warded off the knotty stick of his adversary, and the fourth time he sat down on his face.

In the following it may be suspected that the fair pupil was pulling the lecturer's leg. 'Scalimum nullum videt': but could see no salmon.—'Stomachari Canius': Canius had to swallow it.—'Locus est et pluribus umbris': the situation is very shady.—'Pone sequens': omit the sequel.—'Elati sublime videntur aëra per vacuum ferri': they are seen exalted on high through the air that contains no iron.

These translations were all actually made. I do not know whether the same can be said of the young lady's rendering of *ad unguem factus homo* as 'the man who was brought to the scratch.'

But the most comical of all are the ancient construes, perhaps apocryphal, by boys of

Vere novo gelidus canis cum montibus umor
Liquitur;

and of

Aulide te fama est vento retinente morari.

I give them for the sake of any reader to whom they may be strange, in the first case veiling an English expression by a Latin word. The boy began: 'Vere novo: strange but true; cum: when; gelidus canis: the cold dog; liquitur: mingit; montibus: on the mountains.' 'Vastly well,' said the master, 'and pray what is umor?' 'Umor, for a joke.'

The other was the translation which so much amused Canon Ainger. 'There is a report, Aulidus, that you are dying from a retention of wind.'

AN OLD PUZZLE.

The following epitaph in Latin was copied from a tomb in Munich by Scrope Davies.

O	quid	tua	te
be	bis	bia	abit
ra	ra	ra	es
	et	in	
	ram	ram	ram
	i	i	

O superbe, quid superbis? Tua superbia te superabit.
Terra es et in terram ibis.

RAIKES, *Journal*, June 29, 1841.

There are, no doubt, plenty of similar puzzles. Here is a French one:—

pir	vent	venir
un	vient	d'un
	z	

Some readers may perhaps not have come across the impromptu addressed to Mr. Tighe, who was intent upon a Greek book when dinner was ready,

Then come to dinner, do, my honest Tighe,
And leave thy Greek and $\eta \beta \pi$.

HAYWARD, *Piozzi*, ii. 129.

JUDICIAL DECISION ON A LATIN WORD.

Trinity Hall, Cambridge, had refused to elect Francis Wrangham to a fellowship, alleging that he was not 'idoneus moribus et ingenio,' as the college statutes required. Wrangham's counsel cited Terence, Horace, and other Latin authors, to prove that *mores* as applied to an individual could only mean 'morals,' Wrangham's morals being unimpeachable. The Solicitor-General, who appeared for Trinity Hall, disposed of this contention by a single line from Ovid, describing two mistresses:

Haec specie melior, moribus illa fuit.

Dict. Nat. Biog. s.v. James Mansfield.

The line, I suppose, is Ovid, *Am.* ii. 4, 46. If so, no one in court noticed that this reading has been generally abandoned for—

Haec melior specie corporis, illa sapit.

In fact, in his note here Burmann rejects *moribus*, 'quia illi pro pudicitia saepius sumuntur.' In his judgment the Lord Chancellor cited *morum similitudo*, Cic.

de Off. i. 55, 56 as an instance of *mores* not being confined to morals. A more decisive instance than any quoted in court will be found in *Prop.* iv. 11, 88—

Capta dabit vestrīs moribus illa manus,

where *moribus* means 'winning ways'; as Reid explains on Cic. *ad Att.* i. 5. 1. (Tyrrell and Purser.)

See *ex parte* Wrangham, 2 Ves. Jun. 609. More about the case will be found in *Dict. Nat. Biog.*, under F. Wrangham, and J. Jowett. There are several pieces by Wrangham in the *Arundines Cami*.

A NOTE ON ROMAN PHILOSOPHY.

Roman philosophy is generally regarded as a mere reflection of the philosophy of Greece; and certainly I shall not venture to dispute this view. I would only remark that in any speculative subject, except for its own students, the opinions of the pupils who enter the world are often of greater interest than the doctrines of the learned professor who instructed them. To a person studying political economy the teaching of Adam Smith is of greater moment than the conclusions of William Pitt. But in what I may call general history the conclusions of William Pitt are of no less moment than the teaching of his master. So Phaedrus and Diodotus and Philo were undoubtedly more capable philosophers than Cicero; but most of

us would rather possess Cicero's philosophical writings than the writings of all three. However, my object in this note is to call attention to a single matter in which, as I think, a Roman author perceived a logical consequence of a system of morals more clearly than the Greeks. Possibly I ought to except Hegesias the Cyrenaic.

To be complete, any hedonistic system must assign a place, and a very important place, to suicide. Whatever value one sets on different pains and pleasures, there must be many persons in whose existence the pains present and future greatly preponderate. In all these cases suicide is the logical issue of hedonism. Further, a survey of life will lead many hedonists to pessimism. But to pessimism there is one unanswerable reply: 'Malum est in necessitate vivere. Sed in necessitate vivere necessitas nulla est.' Sen. *Ep.* 12. Years ago a friend of mine used to maintain that a father owed his son a series of written apologies for bringing him into the world, and that the apology should always take the form of a cheque. But the father, if a hedonist, might retort, 'I have brought you into the world, and given you the opportunity of enjoying yourself there. If you do not like it, you need not stay. 'Nil melius aeterna lex fecit, quam quod unum introitum nobis ad vitam dedit, exitus multos.' *ibid.* 70.

Now Seneca, though the most unsystematic of writers, is the one philosopher who has perceived this

result of a system clearly. The reader of the *Epistles* will observe that, though Seneca is commonly classed as a stoic, he constantly based what I may call his advocacy of suicide on hedonistic grounds. In this he was more consistent than the Greeks. Every student of philosophy must have been surprised to find that while stoicism upheld necessity and predestination, Epicurus tried to combine with a mechanical theory of atoms the incompatible doctrine of the freedom of the will. No less incongruous does it appear that the stoics rather than the epicureans undertook the defence of the legitimacy of suicide. How can such a course be reconciled with the teaching of the Porch? For the wise man who has attained virtue, or for the rest of mankind who may attain it, to commit suicide is to abandon the *summum bonum* or to resign the hope of it. Such abandonment or such resignation is absurd on the part of a philosopher, who knows how utterly trivial are the ἀποπροηγμένα which lead to such an act. In one contingency only, as it seems to me, could a stoic reasonably withdraw from life. It was the opinion of Chrysippus that virtue is not indefectible, and that the wise man may lose it through intoxication or insanity; Diog. L. vii. 127. In so melancholy an event the suicide of a stoic may perhaps be pardoned.

I would only add that hedonism implies a further requirement. Though his pains greatly exceed his pleasures, a man may be physically incapable of com-

mitting suicide, if, for example, he is paralysed. In such a case in a hedonistic society his friends would provide him with an euthanasia. On this subject, however, Seneca is silent.

WORDS AND MANNERS.

The study of vocabularies raises some interesting questions in the history of morals and of manners. For many English words, as 'steam-engine', naturally there is no classical equivalent, because the ancients did not possess the thing. In some cases where no equivalent is found one may doubt whether it was the lack of the thing, or the mere want of abstract terms, that caused the deficiency. A reviewer of *Byways in the Classics* defied scholars to translate into Latin the word 'Romanticism'. The thing was too undeveloped, I imagine, to require a word to express it. It is curious to observe how since the days of Johnson criticism has adopted a new vocabulary. 'Psychological, inevitable, convincing, palpitates with actuality,' are phrases with which the nineteenth century has enriched the world. So too are the following: 'A pervading sense of elemental power'; 'the race-consciousness made manifest'; 'the architectonics of his art.' In art criticism the favourite practice is to apply to music the language of painting, and to painting the language of music. However, the epithets employed by criticism, whether

of art or of literature, must for the most part be metaphorical. Thus, describing a 'period,' Cicero uses the words *tener*, *flexibilis*, *purus*, *liquidus*, and the like.

But to return to the question of Latin equivalents, let us try 'love of nature.' Here the Romans certainly had the thing. It has often been noticed that, though indifferent about the external appearance of their villas, they took the greatest care to secure fine prospects from the windows. But the abstract term for nature was wanting. Sometimes *rus* might serve. Or we get phrases like 'illa caeli libertas locorumque amoenitas' (Quint. x. 3. 22). But usually the Roman tendency was to be concrete:

Flumina amem silvasque.

So when Lord Bowen translated

I strove with none, for none was worth my strife;
Nature I loved, and after nature art,

he wrote:

Non contra indignos ingloria bella petebam;
Semper erant silvae musaque noster amor.

We may contrast with 'love of nature' our phrase 'the human interest.' Here again the Romans had the thing, but not the word. In their literature the human interest is more dominant than in our own. It is less obscured by appeals to other sentiments. But when Quintilian wishes to say that the poem of

Aratus is lacking in human interest, he has to explain : 'Arati materia motu caret, ut in qua nulla varietas, nullus adfectus, nulla persona, nulla cuiusquam sit oratio,' x. i. 55.

It is more curious that while we have to go to Latin for our word 'benefactor,' the word is not found in classical speech. The Greeks possessed *εὐεργέτης*, but the Romans used a periphrasis, such as *optime de (me) meritis*, or the like. 'Jealousy' too has no exact equivalent in Latin ; and indeed the Italians of old, unlike their modern descendants, seem to have been singularly free from this feeling. 'Bigotry' was without a classical representative, for it was not a classical vice. It is melancholy to reflect that only a few years after Tiberius expressed the principle of religious toleration in the pithy saying *deorum iniurias dis curae*, the age of persecution set in, which has only ended (has it ended?) in our own day.

With the rise of bigotry, hypocrisy naturally increased also. There is, I think, no Latin word which carries the same associations as our 'hypocrite.' *Simulator*, *dissimulator* correspond rather to the English 'dissembler.' But by a hypocrite we generally mean not merely a dissembler, but a person who pretends to maintain an unusually high standard of morals or of religion. This vice is alleged by the rest of the world to be peculiarly English, I fear not without reason. Certainly the bank directors, the

solicitors, the company promoters, who have distinguished themselves among us by their frauds, have almost without exception been persons who made a conspicuous profession of piety. When a famous French actress first appeared in England, the late Mr. Edward Pigott, then examiner of plays, warned her : 'Remember that whenever you play in this country you will have before you five hundred Tartuffes.' But the ancient world also had its hypocrites. Cicero more than once draws a lively picture of such a character in Piso, consul B. C. 58 ; and when Aeneas explains to Dido that his shabby treatment of her was due to high conscientious motives, one thinks for the moment that Aeneas must really have been an Englishman.

The presence or absence of a term appears sometimes to be merely a freak of language. The Romans had *patruus* and *avunculus* to distinguish an uncle on the father's side and an uncle on the mother's side ; but for nephew classical Latin has only the cumbrous expressions *fratris filius*, *sororis filius*. On the other hand the Romans possessed the word *gestatio* to signify being borne either in a litter or in a carriage ; whereas we only have 'ride' which is unsuited to a carriage, and 'drive' which properly pertains only to the driver. Here the change of manners has completely altered the meaning of a phrase. A hundred years ago if a friend had said to me, 'Mrs. Green carried me to

Brighthelmstone,' I should have understood that he (or she) was conveyed to that pleasant watering-place by Mrs. Green in her carriage. But if a friend were to make the same remark now, my first thought would be a mental picture of Mrs. Green staggering under my friend on the Brighton road, and my next a conviction that my friend was Ananias himself, or, if a lady, Sapphira.

HORACE, *Carm.* iii. 29. 12.

'Fumum et opes strepitumque Romae.' Why *fumum*? The time was August; but even if it had been December, Rome could hardly have been what we call a smoky town. There were no manufactories with tall chimneys, and in houses the fires were mostly made with wood or charcoal. It has been proposed to assign here to *fumus* a sense which it sometimes bears of idle talk (καπνὸν καὶ φλυαρίαν, Plat. *Rep.* ix. 581 D); but this interpretation will hardly commend itself to anybody. At first I supposed that Horace was merely speaking relatively; that he was not assimilating Rome to a Manchester or Bristol, but was contrasting with the clear air of the Sabine hills what might in comparison be called the smoke of Rome. But no doubt *fumum* is rightly explained as signifying not only the smoke but the reeking smell of the kitchens. Garlic played a large part in Roman cookery. Orelli aptly quotes from

Seneca, *Ep.* civ. 'Ut primum gravitatem urbis excessi et illum odorem culinarum fumantium.'

How would the *opes* of Rome display themselves? Not, as with us, by show in the shop windows, for that has only been possible since the use of plate glass. Nor by the handsome carriages of the rich, for carriages were not allowed in the streets during the greater part of the day. What produced in a spectator the notion of wealth must, I think, have been chiefly the public buildings and monuments, and the crowds of well-dressed people in the streets.

Lastly as to *strepitum*. The din of ancient Rome must have been of a very different kind from the noise of modern London. In London the dominant sound is the incessant roar of the wheels, pierced from time to time by a shrill whistle for a cab. The human voice is hardly heard. When Alphonse Daudet visited London, he found himself, he said, in a city of silence. And this silence is becoming deeper. One by one the street cries are dying out; and, as is natural with an unmusical people, the more melodious have been the first to go. Probably hardly any Londoner under fifty has seen a Buy-a-broom girl or heard her song:

Here's one for the lady,
And one for the baby,
Oh, come my pretty lady,
Buy a broom, buy a broom.

For many years one has rarely caught the plaintive cry of 'sweet lavender'; on the other hand, till quite recently the howl of the milkman and the roar of the dustman rent the air. I admit, of course, that London contains some streets in which M. Daudet would have had no difficulty in recognizing the human voice, particularly on a Saturday night.

One human sound, it must be owned, is clearly audible in London through the winter. Probably no temple in Rome ever echoed with such coughing as animates a London church in January, when deep answers unto deep. Perhaps the finest cough in history is that emitted by Fanny Burney, which broke the whalebone of her stays. The fame of this cough penetrated the palace. It greatly interested the princesses and formed the first topic of conversation when they got the opportunity of a talk with Miss Burney. The lady relates it in her *Diary*, October 6, 1786. Afterwards (she writes), I happened to be alone with this charming Princess (the Princess Royal) and her sister Elizabeth in the Queen's dressing room. She then came up to me and said, 'Now will you excuse me, Miss Burney, if I ask you the truth of something I have heard of you?'

'Certainly, Ma'am.'

'It's such an odd thing I don't know how to mention it, but I have wished to ask you about it this great while. Pray, is it really true that in your illness last year you coughed so violently that you broke the whalebone of your stays in two?'

One can conceive with what satisfaction Miss Burney explained that she had actually achieved this magnificent cough. It is only our glorious climate that can produce these grand effects. I may add that West's lines on his cough beginning—

'Ante omnes morbos importunissima tussis,'

will be found in his letter to Gray, April 4, 1742.

In Rome, though the grinding of our carriages and cabs and omnibuses was absent, noise would often be caused by a wagon conveying timber or stone, for in Rome, as in London, building was constantly going on. But to the general sound I suspect the greatest contribution was made by the human voice. The Italians lived more out of doors than we do. And not only did they vociferate more loudly than a northern race, but they were more gregarious. In London, half the men you meet are walking by themselves, even if they are Members of Parliament on their way to the House. It is true that when Mr. Gladstone was residing in or near Harley Street, he was repeatedly accompanied to Westminster by a band of enthusiasts. Londoners laughed at this: but in Rome such was the regular practice. A senator proceeding to the *curia*, or an eminent advocate descending to the forum was constantly attended by a crowd of friends and dependants. We may imagine what a babel of talk would ensue. Doubtless, too, there were plenty of street cries. It was at Brundisium

that Crassus, when embarking his men for the fatal expedition against Parthia, heard the costermonger crying '*Cauneas*, Figs from Caunus!' A melancholy omen, for it might also mean '*Cave ne eas*, Don't go.' (Philologers have naturally seized on this story to show that boys, when the master is approaching, mispronounce the word *cave*.)

HORACE AND CINARA.

Some of the editors of Horace labour hard to make themselves and their readers believe that the poet had a real attachment for the lady whom he celebrates as Cinara; but this pleasing delusion disappears on a brief examination of the passages where she is named. In his earliest mention of her, *Ep.* i. 7. 28,

Reddes dulce loqui, reddes ridere decorum et
Inter vina fugam Cinarae maerere protervae,

and again in *Carm.* iv. 1. 3,

Non sum qualis eram bonae
Sub regno Cinarae,

Horace is pitying himself and not the lady. In *Carm.* iv. 13. 21,

Felix post Cinaram, notaque et artium
Gratarum facies. Sed Cinarae breves
Annos fata dederunt,
Servatura diu parem
Cornicis vetulae temporibus Lycen,

he only introduces Cinara in order to remind Lyce that he had been a successful lover before Lyce came on the scene, and further, to taunt Lyce with age and loss of looks. Lastly, in *Ep.* i. 14. 33, he calls Cinara *rapax*, and piques himself on not making her a present, conduct which may indeed indicate that the lady was fond of him, but is hardly evidence that he was devotedly attached to her.

LINES FOR A PHOTOGRAPH ALBUM.

In hoc enim fallimur, quod mortem prospicimus;
magna pars eius iam praeteriit; quidquid aetatis retro
est, mors tenet. SENECA, *Epist.* 1.

Lo! the poor card you scan with careless eye,
To chase the tedium of an idle hour,
Traced in faint tints that soon must fade away
By a dead sun on some forgotten day,
When all was bright and all the world in flower.
And yet these waning shadows shall not fly
Fast as the memories that in years gone by
They stirred, ere yet the charm had lost its power,
Ere Time or Change had loosed the magic tie
Which seemed so sure mid all the bloom of May.
Ah! cherish not the old, fond reverie;
Wake not the vanished, nor the visioned scene;
Dead is what has been. Why forbid to die
The fairer form of that which might have been?

THE HUMBLE PETITION OF A READER.

MAY IT PLEASE all Latin and English lexicographers and indexmakers to keep separate the letters I and J, U and V.

AND all lexicographers to denote the various meanings of a word by consecutive numerals. This need not prevent scientific grouping of the meanings; and it is easier to find or refer to *longe esse*, to be of no avail, under *longe* (7) with Forcellini than under *A longe* 2 c (a) with Lewis and Short.

AND all writers to employ Arabic in preference to Roman numerals. In their new edition of Cicero's Letters, Tyrrell and Purser are wisely making this change; and certainly Epistle 488 will be a great improvement on Epistle cccclxxxviii.

AND all persons, when they use Roman numerals to write iv rather than iiii, and ix rather than viii. That the Romans in their inscriptions preferred the clumsier form of a clumsy notation is a very poor reason for teasing English eyes now.

AND YOUR PETITIONER WILL EVER PRAY.

SOME QUESTIONS SUGGESTED BY READING
THE CLASSICS.

1. How is it that Horace has always been a favourite poet with the English? Horace is constantly crying up contentment and the wisdom of an easy life, the

very opposite of the English ideal of strenuousness and unrest. Yet he has gained such affection among the *Britannos hospitibus feros* that the peasants round Tivoli used to suppose Horace to have been an Englishman.

The only explanation I can suggest is that Horace was not only a poet, but also a moralist and a preacher. Now no nation has such a taste for moral discussions and for sermons as the English and the Scots.

2. Why did Horace devote so much space in the *Ars Poetica* to Satyric Drama? This question has to some degree been answered by Nettleship, *Journ. Phil.* xii.

3. How did the ancients contrive to consume the bodies of the dead by burning them on a pile of wood? Phrases like—

Nῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χερσίν,
SOPH. *El.* 1129.

En sum quod digitis quinque levatur onus,
PROP. *iv. ii. 14.*

indicate that the process was fairly complete; though such lines as

Pars quae sola mei restabit corporis ossa.
Sic ego componi versus in ossa velim.
TIB. *iii. 2. 17. 26.*

suggest that the bones were only partially incinerated. In our country it requires an elaborate apparatus and

an extraordinary heat to cremate a human body. The Hindoo villagers, I am told, perform this operation very effectively by piling dried cow-dung round the corpse.

It has been objected to any explanation of Juv. i. 157,

Et latum media sulcum deducit harena,

by the furrow traced when the body was dragged away by the *uncus*, that there would be no body left to drag. I should think that in these cases the cremation was far from complete; but whether the remains would make a *broad* furrow in the sand, I know not.

4. How did the Romans, under the republic, keep large properties in the same family generation after generation? Our experience is that this can only be done by investing in land and adopting primogeniture. Instead of primogeniture, a custom of having small families will in some degree have the desired effect. But the Romans did not practise primogeniture; and under the republic large families seem to have been common. Appius Caecus had four sturdy sons and five daughters, Cic. *de Sen.* 37; and later in the same *gens*, Cicero's enemy Clodius had three sisters and at least two brothers. Velleius Paterculus, i. 11, is stirred to unwonted eloquence when he relates how the bier of Metellus Macedonicus was borne by four distinguished sons. 'Hoc est nimirum magis feliciter de vita migrare quam mori.'

Under the Empire, as is usual in a state of advanced civilization, families were small. When Julius Menecrates became the happy father of three children, Statius exclaimed that the depopulation caused by the great eruption of Vesuvius was repaired, *Silv.* iv. 8. 3,

Clari genus ecce Menecratis auget

Tertia iam suboles. procerum tibi nobile vulgus
Crescit et insani solatur damna Vesevi.

5. How is it that, when Juvenal is collecting every reproach that he can think of to cast at women, he has not a word about extravagance in dress? That women of old had the same rage for dress as now is clear, if we need a witness, from Plautus, *Epid.* 226,

Quasi non fundis exornatae multae incedant per
vias,

'as if there were not lots of ladies parading the streets with farms on their backs.' In verse 222 *nove vestita* apparently means 'in the latest fashion.'

Herodas, vii, Σκυρεὺς, gives us a shopping scene.

6. An English lady is quite pleased with herself if, on a broiling afternoon, she succeeds in getting seventy people into a room which will only hold thirty. Had Roman ladies also this curious taste?

7. Dante condemned Brutus and Cassius to the innermost circle of hell. In the eighteenth century their names were applauded. Now our admiration is

bestowed on Caesar. Grote's sympathy went with Demosthenes and his cause. Now we are told that Demosthenes was a dull and dishonest politician, blind to the inevitable trend of the times. Is history more than the expression of our prejudices about the past, just as a man's politics mean his prejudices about the present, and sometimes his religion his prejudices about the future?

8. Is there any standard of literary taste? In pictures, in architecture, in music, in furniture, taste has varied in the most surprising way during the last fifty years. Why must we assume the taste of 1906 to be right and the taste of 1856 to be wrong? Martial, xiv. 194, shows that it was doubted in his time whether Lucan was a poet. Juvenal, vii. 82, had no doubt that Statius was one. Dante placed Lucan in the company of Homer, Horace, and Ovid; and treated Statius with reverence. Addison had both Statius and Lucan at his fingers' ends. Now it is but faint praise these poets receive from any one. Lord Chesterfield was allowed to be a man of exquisite taste. This is how he wrote to his son January 25, 1745: 'I hope . . . that you are got out of the worst company in the world, the Greek epigrams. Martial has wit, and is worth your looking into sometimes; but I recommend the Greek epigrams to your supreme contempt.' Mr. Mackail, whose judgement is justly respected, edits a selection of Greek epigrams, and says of Martial, 'He appealed strongly to all that was

worst in Roman taste—its heavy-handedness, its admiration of verbal cleverness, its tendency towards brutality.' *Latin Lit.* 195.

Nay, one may travel beyond literature and art, and ask, Is 'moral progress' more than a name? Lord Chesterfield thought that men in all countries and all ages are equally good and bad. The form taken by good and bad differs, it is true. One period produces a Catiline, another a pitiless persecutor like Simon de Montfort, another a swindling and canting company promoter. Which is the worst? I have no moral thermometer to mark the degrees of guilt. Dante had one, and the results were curious enough.

But let us return to our original question. Some forty years ago, Conington and Munro had a friendly controversy arising from Munro's assertion that Lucretius and Catullus are poets superior to Virgil and Horace. Munro did not deny the dignity and grace and exquisite finish of Virgil and Horace, nor did Conington dispute the freshness and passion of Lucretius and Catullus; and it soon became manifest that the only difference was this: Conington personally preferred the former merits and Munro personally preferred the latter. Their controversy illustrates what I think is a general truth. There is little change of opinion from generation to generation about the qualities good and bad of individual authors and artists, but there is a change in the value set on those qualities. Each age tends to revolt against the

admiration shown by its predecessor for this or that group of qualities, and to offer its homage to a different group. Thus the depreciation of Latin literature in the nineteenth century was but a part of the reaction which impelled Scott, the son of a respectable writer to the signet, to ruin himself in his eagerness to pose as a feudal laird, and which dotted England with structures in Victorian Gothic.

9. How far is the effect on us of Hellenic art due to modifications brought about either by time or of set purpose? Would the painted, the bejewelled, the gold and ivory statues wake in us the reverent admiration with which we look on the pure marble of the Venus of Milo, or the amused superiority with which we scan the wax works of Madame Tussaud? If a Greek tragedy were presented with the actors mounted on buskins, attired in gaudy clothes, and bellowing through masks, would it be pity and terror, or would it be laughter, that would purge our passions? There is a story in this connexion that Monk thought worth repeating in his *Life of Bentley*. 'Dr. Bentley, when he came to town, was accustomed in his visits to Lord Carteret sometimes to spend the evening with his Lordship. One day old Lady Granville reproached her son with keeping the country clergyman who was with him the night before till he was intoxicated. Lord Carteret denied the charge; upon which the lady replied that the clergyman could not have sung in so ridiculous a manner, unless he had been in

liquor. The truth of the case was that the singing thus mistaken by her Ladyship was Dr. Bentley's endeavour to instruct and entertain his noble friend by reciting Terence according to the true *cantilena* of the ancients.' Dr. Bentley's *cantilena*, it may be, was not remarkably melodious. But probably an Athenian would not appreciate a modern performance of Wagner better than we should appreciate an ancient performance of Sophocles. In truth, the idea of combining the human voice and gesture with instrumental music and spectacle to attain the most perfect expression of action and emotion has in no age or country been more than partly realized. With the Greeks, the other elements were sacrificed to the words; with us beautiful words would be wasted, for no self-respecting orchestra would allow us to hear them.

10. Why did Latin literature end so abruptly? We used to be told, as by Buckle, (and compare Longinus, 44,) that literature cannot exist except in a free country, and that when the generation born under the republic died out, literature naturally died too. But after all, politics play but a small part in a man's life. Or is it the fact that an overgrown empire makes excessive demands on the intellect of the day for the business of administration, and thus it is in little states like Athens and Florence that literature and art flourish? But talent for administration is a different thing from genius for art or literature.

Or is it that as education spreads, men lose their originality?

Or is it that each language will only yield a certain crop of literature? One can hardly imagine another English epic.

Viderint sapientiores.

ADDENDA

P. 59. Mr. Reid has shown that the *Academica* of Cicero did not take its name from a villa called 'Academia'. It was, however, common for the Romans to give a Greek name to particular rooms and walks. Thus Cicero had a *Lycium* and an *Academia* at Tusculum, Brutus had a *Parthenon*, and Lucullus an *Apollo*.

P. 71. PROVERBIAL PHRASES.

Le véritable Amphitryon est l'Amphitryon où l'on dîne.

L·ISTACIDI · AT · QVEM · NON CENO · BARBARVS · ILLE
· MIHI · EST.

[L. Istacidi, sc. sententia; at (ad) = apud.]

Scribbled up at Pompeii.

C. I. L. iv. 1880.

♠

To beard the lion in his den.

To bell the cat.

Ἐυρεῖν ἐπιχειρεῖν λέοντα.

PLAT. *Rep.* i. 341 c.

♠

C C

To stir up a hornets' nest.

Inritabis crabrones.

PLAUT. *Amph.* 707.

♂

Stick in the mud.

Homo in medio luto est.

PLAUT. *Pseud.* iv. 2. 27.

♂

Ill weeds grow apace.

Fecundius nequiora proveniunt.

Cited *C. R.* xviii. 55 from Brodribb's Translation
of Minucius' *Octavius*.

P. 76. MOTTOES.

For Motorists.

Sunt quos curriculo pulverem . . .

Collegisse iuvat. HOR. *C. i.* 1. 3.

For a Pedestrian after a Motor Car has passed.

Exsere semirutos subito de pulvere vultus.

STAT. *Silv.* v. 3. 104.

For Road-Hogs.

Φειδόμενοι οὔτε πρεσβύτερας οὔτε νεωτέρας ἡλικίας,
ἀλλὰ πάντας ἐξῆς ὅτῃ ἐντύχοιεν καὶ παῖδας καὶ γυναῖκας
κτείνοντες καὶ προσέτι καὶ ὑποζύγια. THUCYD. vii. 29.

For Hooligans on the Spree.

Τὸ γὰρ γένος ὁμοῖα τοῖς μάλιστα τοῦ βαρβαρικοῦ ἐν
ᾧ ἂν θαρσύνῃ φονικώτατόν ἐστι. Ibid.

(These two communicated by Mr. E. A. Eade.)

P. 77. Is there a reminiscence of a poetical advertisement in these lines from a scribble at Pompeii?

Edone dicit assibus hic bibitur dipundium si dederis
meliora bibes quantus (?) si dederis vina falerna bibes.

WILMANN'S, 1975.

See also *ibid.* 2720, 2721.

(Martial and Apuleius both wrote verses on a toothpowder.)

For pictorial advertisements see Horace, *Sat.* ii. 7. 96-100, and Orelli's note.

P. 93. MODERN APPLICATIONS.

HORACE, *Odes*, ii. 18. 1.

In the debate on the Reform Bill, May 20, 1884, Lord Randolph Churchill, when dealing with the Irish franchise, said:—

'We have heard a great deal of the mud-cabin argument. For that we are indebted to the brilliant, ingenious, and fertile mind of the right hon. gentleman the member for Westminster [Mr. W. H. Smith]. I suppose that in the minds of the lords of suburban villas, or in the minds of the owners of vineries and pineries, the mud-cabin represents the climax of physical and social degradation. But I must observe that the franchise, so far as I know, in England has never been determined by Parliament with respect to the character of the house. After all, the difference between the cabin of the Irish peasant and the cottage

of the English agricultural labourer is not nearly so great as is the difference between the palaces which are the abode of the right hon. gentleman the member for Westminster and the modest dwelling which shelters from the storm and the tempest the humble individual who is now addressing the Committee.—I can truly say—

Non ebur neque aureum

Mea renidet in domo lacunar,

Non trabes Hymettiae

Premunt columnas ultima recisas

Africa.

HANSARD, 857.

P. 119. It is lesse to say *Statuatur veritas, ruat Regnum*, than *Fiat justitia, ruat Caelum*.

The Simple Coder of Aggawam, Boston reprint, 1843, p. 14.

P. 150. Possibly my memory has deceived me about the disguised form of Dawes's Canon, and I was thinking of a passage in Sir W. Gregory, *Autobiography*, p. 37. Writing of Harrow sixty years ago, he is made to say, 'A knowledge of Dawes's, Canon's, and Parson's, and Elmsby's rules and emendations was held to be far more important than a genuine appreciation of classic literature.'—More important too, it would seem, than legible handwriting.

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